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FIRESIDE GAMES.

100

3843

G A M E S

FOR ALL SEASONS:

CONSISTING OF

IN-DOOR AND OUT-DOOR SPORTS, ATHLETIC EXERCISES, FIRESIDE AMUSEMENTS
FOR WINTER EVENINGS, CHESS, DRAUGHTS, BACKGAMMON, RIDDLES,
PUZZLES, CONUNDRUMS, MAGIC AND LEGERDEMAIN,
FIREWORKS, ETC., ETC.

A SEQUEL TO "PARLOUR PASTIME."

LONDON:
JAMES BLACKWOOD, PATERNOSTER ROW.

1858.

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P R E F A C E.

"ALL work and no play," says the proverb, "makes Jack a dull boy." But play as well as work sometimes needs an instructor. It is my wish, therefore, to provide for Jack and Harry, Tom and Dick, Sophie, Mary, and Annie, a book which will teach them the correct way of playing at various indoor and outdoor games, besides many amusing experiments, riddles, puzzles, and so forth. As long ago as Æsop the fabulist, the utility of amusement was acknowledged, so that there is no need now-a-days to say any thing by way of apology for a book like this. In the present volume will be found descriptions of the principal games played by boys as well as girls,—games for the field as well as the nursery, the garden as well as the parlour. I have no doubt that my young readers will find here many old friends with new faces, as well as many entirely strange, but interesting Pastimes for summer days and winter evenings. Numerous other Fireside Games will be found in the companion volume, "Parlour Pastimes."

G. F. P.

OUT-DOOR SPORTS.



CRICKET.

It is not necessary to go very deeply into the origin and history of this capital English game. Though it is played now in every county in England, it is probable that our Saxon ancestors played a game of very similar kind. Strutt, in his "Sports and Pastimes of the People of England," says that Cricket is the modernised form of the Saxon game of Club-Ball, which was commonly played in

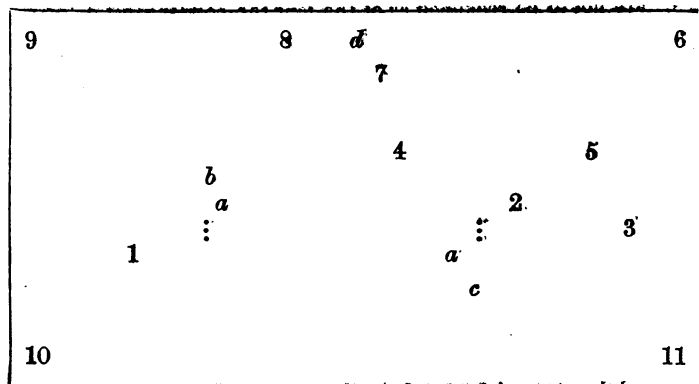
the 14th century. There was also a game called Stool Ball, in which the hand was used for a bat, and a stool for stumps. But it is of very little consequence to us, which of these games was the father of Cricket, since it is certain that the modern game in which princes and nobles have tried their hands, is far superior to any that our ancestors practised.

Cricket, as played in our day, ~~consists either~~ of double or single wicket; and may be played by two or more players. The established game for double wicket, however, requires twenty two players, eleven each side, and two umpires. Having the bats, ball, and stumps all ready, and the ground chosen, the game of DOUBLE WICKET commences by the out-players taking their places in the order displayed in the following diagram, the umpires having previously pitched the wickets, and cleared a sufficient space of ground for the players, so that they may not be incommoded by the spectators.

For *men* the distance between each wicket is ~~twenty-two~~ yards; but this, like the size and weight of the bat and ball, must be determined by the age and strength of the players. The umpires are appointed ~~one by~~ each party. Their office is to see that the game is properly played; ~~they should therefore know the game tolerably well.~~ Two scorers are also chosen, who sit at a distance and take note of the game, recording the runs and showing whether the player be caught, run out, or bowled out, and also marking down the number of wide balls, lost balls, and so on; the name of each player being placed next his score.

The *bowling crease* is marked in a line with the wicket, and three feet each side of the stumps; the *popping crease*, which shows the striker's ground, is four feet from the stumps, and the batsman must always keep within it while the ball is in play. Having made these arrangements, you have nothing more to do than to decide which side goes in first, and the game commences.

OFF-SIDE.



ON SIDE.

- | | | |
|-----------------------------------|----------------------------|----------------------------------|
| 1 The wickets. | a a The batsmen. | b The umpire at bowler's wicket. |
| c The umpire at striker's wicket. | d The scorers on the tent. | |
| 1 Bowler. | 5 Short-slip. | 9 Long-field off. |
| 2 Wicket-keeper. | 6 Long-slip. | 10 Long-field on. |
| 3 Long-stop. | 7 Cover-point. | 11 Leg. |
| 4 Point | 8 Mid-wicket. | |

The following are the principal rules observed in the game of cricket.

1. The bowler must deliver the ball with one foot behind and one within the popping crease. He must bowl four balls, unless otherwise agreed to, before he changes wickets.

2. The ball must be *bowled*. If thrown or jerked, the umpire calls "no ball," when the striker may hit at it, and get what runs he can; and if no run is obtained, one is added to the score.

3. If the bowler throw the ball out of the bounds of the bowling, crease, or over the batsman's head, the umpire calls "wide ball"

and one run is set down to the party in. "Wide balls," and "no balls," are not to be reckoned as of the four the bowler must deliver,

4. While the ball is in the hands of the bowler or wicket-keeper, it is no longer in play, and the batsmen are not bound to keep within their ground; but the bowler may put out the batsman at his wicket if, when he is about to deliver the ball, he (the batsman) is outside the popping-crease.

5. If "lost ball" be called, the strikers are entitled to six runs; but if *before* "lost ball" is called they have made more than six runs, they are all counted.

6. If any of the out-party stop a ball with his hat, the others add five to their score; or so many as will make five in all, if any runs have been made.

7. The striker is out if either of the bails (or cross-pieces on the top of the stumps) be bowled off, or a stump bowled out; or if the ball, from a stroke of his bat or hands (but not his wrists), be caught by the other party before it touches the ground. A ball is considered caught, if only pressed to the body of the catcher, and not afterwards allowed to drop on the ground.

8. The striker is out if, by *any* means, he knocks down his own wicket, or if, at any time the ball is in play, both his feet are over the popping-crease, except he ground his bat within bounds previous to his wicket being put down. Also, if he strike a ball twice; or if, by making a feint of running, he prevent a ball being caught; or if he touch the ball while in play without the request of the opposite party; or if, with any part of his person he stop a ball, which, in the opinion of the umpire at the bowler's wicket would otherwise have hit the wicket; or if, in running, his wicket be struck down, whether by a throw or a blow with the hand or arm, (with the ball in hand) before his bat (in hand) or some part of his person is grounded over the popping-crease.

9. If the players, in running, have passed each other, he that

runs for the wicket that is put down shall be out ; but if they have not, he that has left the wicket that is put down shall be out.

10. If the ball be hit up, the striker may guard his wicket with his bat or body, but not with his hands, that the law relating to touching the ball may be observed.

11. If a striker be hurt he may retire from his wicket, and return to it at any time during the same innings ; and another person may stand out for him, but not go in.

12. Practice with the bat is not allowed in the intervals between the play of the batsmen.

13. The wicket-keeper must not take up the ball for stumping until it is passed the wicket ; he must not move till the ball be out of the bowler's hands ; he must not incommode the batsmen by any noise, motion, or gesture ; and if any part of his person be over or before the wicket when the ball hits it, the batsman is not out.

14. The umpires are sole judges of fair and unfair play ; they settle all disputes, each at his own wicket. After each party has had one innings, the umpires change wickets. At the commencement of each innings, the umpire calls "play," and also when a fresh batsman takes his place at the wicket. When the umpires call "play," the party refusing to play loses the match.

15. The players who go in second shall follow their innings if they obtain one hundred less than their opponents.

The game, as I have already said, may be played by any smaller number of players. One or two hints to young players may not be unacceptable. The bowler should study the batsman's play, and not always bowl according to one plan ; the batsman should keep cool and look well at the ball as it is being delivered, holding the bat well by the hand ; the fielders should look out sharp, and throw up the ball immediately, always looking out for a catch. Coolness and dexterity at this game get more runs than hard hitting or rapid running. Well played, Cricket is the best of all field games.

THE BOWLER.

Bowling is a very important part of the game, and requires great steadiness. Bad bowling is often the cause of a losing game. A bowler should not be too systematic, but vary his balls faster or slower, according to the peculiarities of the batsman. The best mode of bowling is, to hold the ball with the seam across, so that the tips of the fingers may touch. It should be held with just a sufficient grasp to keep it steady. By a turn of the wrist it may be made to cut and twist after it is grounded, which will frequently perplex expert players. This is called *round bowling*, and is distinguished from slow bowling, by the greater swiftness with which the ball is delivered.

THE WICKET-KEEPER.

The wicket-keeper should not suffer the batsman to move from his ground without knocking down the wicket, which is called *stumping out*. He should always be ready to throw up the ball, and so save the bowler trouble.

THE FIRST SHORT-SLIP.

The first short-slip should stand so as to reach within two feet of the wicket-keeper; if the latter should go from the wicket after the ball, the first short-slip should take his place until his return; but no player should take up the ball before the wicket-keeper, if it be coming straight to him.

THE STRIKER, OR BATSMAN.

The batsman should always be ready for running. When his partner is about to strike, he should stand before the popping-crease, but he must be cautious not to leave the ground before the ball is out of the bowler's hand; for if he do, the bowler may put down the wicket, and he will, of course, be out. As soon as the ball is delivered, the striker may follow it, but should not run too far, so that, if no runs be obtained, he may return in time to save

his wicket. The bat should be kept on the outside of the opposite partner, and care taken not to run against him.

THE POINT.

The point should place himself in the popping-crease, about seven or eight yards from the batsman. In backing up, he should take care to give the slip sufficient room. The points man should be a good player, and able always to catch a ball.

SHORT SLIP.

Leg, or hip, should stand a little back from the straight line of the popping-crease, behind the batsman.

LONG-STOP.

Long-stop should stand a proper distance behind the wicket, to save a run if the ball should not be stopped by the batsman. The player who is placed in this situation, should not be afraid of the ball when it is bowled swiftly. He should also be able to throw in well, as it is not only to the balls that pass the keeper, but to such as are just tipped off the edge of the bat, that he will have to attend. He must also be attentive in backing up, and should be ready for the short, low catch. It is most important that the long-stop be an active player.

THE LONG-SLIP TO COVER THE SHORT-SLIP

This player must stand about the same distance from the wicket as the long-stop, in a line with the striker, between the point and the short-slip, so as to cover both.

TO COVER THE POINT AND MIDDLE-WICKET.

This player's place is on the off-side, so that if the ball should be hit to the point and middle-wicket man, and missed, he will be in readiness to receive it.

THE LONG-FIELD OFF SIDE.

Should stand on the off-side, between the middle-wicket man and the bowler, at a considerable distance in the field, so as to well cover them. It is desirable to appoint a person to this situation who can throw in the ball well, and at the same time swiftly.

LONG-FIELD ON SIDE,

Stands at some distance wide of the bowler's wicket, so as to prevent a second run.

If there be more players, they may be placed to back up, or save runs, in different situations about the field.

In fielding great care is necessary. The fielder should always be on the look out, with his body slightly bent, so as to be prepared either to run after or catch the ball. He must also see that he does not run after a ball that does not fall fairly within his ground. If he attempts the catch, he should run well up to the place where the ball is likely to descend, fix his eye steadily on the ball, and catch it decidedly and firmly on the palms of his hands, closing the fingers at the same instant, so as to prevent the ball from slipping away. As soon as the player is caught out, it is usual to throw the ball up in the air as a signal to the scorers. In throwing up the ball to the wicket, the expert cricketer does not let it go much higher than the bales, and is careful it shall go straight in the direction of the wicket.

SINGLE WICKET.

MAY be played by two or more persons, though it is not usual to have more than five or six a side. The distance between the stumps is the same as in double wicket. The following are the rules of the game :—

LAWS OF SINGLE WICKET.

1. When there shall be fewer than five players on a side, bounds shall be placed, at twenty-two yards, each, in a line from the off and leg-stumps.

2. The ball must be hit before the bounds to entitle the striker to a run, which run cannot be obtained unless he touch the bowling-stumps, or crease in a line with it, with his bat, or some part of his person, or go beyond them, returning to the popping-crease, as a double-wicket, according to the twenty-second law.

3. When the striker shall hit the ball, one of his feet must be on the ground, and behind the popping-crease, otherwise the umpire shall call *no hit*.

4. When there shall be less than five players on a side, neither byes nor overthrows shall be allowed; nor shall the striker be caught out behind wicket, nor stumped out.

5. The fieldsman must return the ball, so that it shall cross the play between the wicket and the bowling-stump, or between the bowling-stump, and the bound. The striker may run till the ball be so returned.

6. After the striker has made one run, he must touch the bowling-stump and turn, before the ball shall cross the play, to entitle him to another.

7. The striker shall be entitled to three runs for lost ball, and the same number for ball stopped with hat, with reference to the twenty-ninth and thirty-fourth law of double-wicket.

8. When there shall be more than four players on a side, there shall be no bounds. All hits, byes and overthrows will then be allowed.

9. The bowler is subject to the same laws as at double wicket.

10. Not more than one minute shall be allowed between each ball.

GENERAL OBSERVATIONS.

The bat is usually constructed of willow. The blade should be about twenty inches long; the handle, well bound with waxed cord, about seventeen inches long; and should nowhere exceed four inches and a-quarter in breadth. This latter regulation had to be introduced to prevent unfair players from using a bat so wide that it was very difficult for the bowler to get at the wicket. Its weight should not exceed two pounds and a-half. Choose a bat with good stout shoulders, and be sure that it is neither too heavy, nor the handle too large for your grasp. By occasionally rubbing your bat with sweet oil, you will prevent its splitting from dryness.

The rule for the ball is (for men), that it should be between five and a-half and five and three-quarter inches; it must not be more than nine and a-quarter inches round. Greasing the ball after play prevents the stiches from rotting.

The stumps must be long enough to allow twenty-seven inches out of the ground; the bails, four inches long. But all these things are understood by good makers; and by getting your bat, ball, and stumps at a good shop, you cannot go wrong. Of course, boys will select them according to their own age or strength. The best bats and balls are to be obtained at Lillywhite's, in Ryder's Court, Long Acre, and at Clapshaw's, at Knightsbridge. Both these makers are also excellent players.

It is apparent that the ground you play on should be as level as possible, pretty extensive, and the shorter the grass the better. Twenty-two yards is the prescribed distance between the wickets for men: but, of course, like the size and weight of the bat and ball, this rule need not be adhered to by juvenile players. But if the ball be small, it is evident that the space between the stumps must be small too, or it will pass through them. The umpires, by the way, are appointed by either party, and should have a good

knowledge of the game. Their place is at either wicket, to decide as to the fairness of the game, and so on.

Having described the game as it should be, with its laws, we have a few remarks to make; for cricket is not a game to be learned from paper. To bowlers we say, do not bowl according to a uniform practice; but study your batsman, and vary your style of bowling with his peculiarities. To the batsman: keep cool; avoid dashing at the wicket, and do not allow yourself to be surprised. Hold your bat by the middle of the handle, both hands together—that is to say, touching each other. Plant your bat immediately before the middle stump, and, with one foot behind the popping-crease, stand in an easy, *shiftable*, but firm attitude. Keep your eye well on the ball, and take pains to learn that most difficult of all lessons, when to hit out, and when simply to receive it on your bat. The hardest hitting is made when the ball is struck at about six inches from the top of the bat, your hands pretty close together in the centre of the handle. And do not be in a hurry to make runs at the commencement of your innings.

Of course all the play is not in the hands of bowler and batsman. The wicket-keeper is a very important personage, and much depends upon his coolness and dexterity; and the same may be said, in a greater or less degree, of all the players in the field.

GOLF.

In Scotland the popular game is called Golf. It is a game that was probably played by the Romans, and in the reign of Edward III, it was called by the Latin term *Cambuca*. It is played by two or more persons, armed with a straight-handled ash bat, the lower part of which is slightly curved. The object of the game

is to drive a small, hard ball into certain holes in the ground, and he who soonest accomplishes this wins the game. It is commonly played in the winter time, sometimes on the ice. Great amusement is created by this game, when a number of players engage in it. The Scotchmen residing in London have a Golf Club; and at certain times of the year they meet at Blackheath and elsewhere, dressed in their national costume, and a very picturesque sight such a meeting is. It was at this game that Prince Henry, son of James I. used to amuse himself; in the beginning of the 17th century it was, consequently, a very fashionable game among the nobility and their imitators.

HOCKEY.

THIS capital game is not unlike Golf, only instead of a ball it is usually played with a bung. Two or more persons may play at it, and the object of the game is to drive the hockey over a bound set on either side. It is a good game to play on the ice; and, with a good ash or oak stick, hooked at the end, much amusement may be found in striking the ball whenever it comes in your way. As soon as the sides are arranged, and the goals fixed, chances are taken for the first stroke, and the umpire calls Play! The first player strikes the bung forcibly with his stick, and it is then the business of his antagonists to strike it back again as soon as it reaches the ground. This alternate striking the hockey forward and backwards is the whole art of the game, and the side that succeeds in forcing it over the boundary, wins. Hockey, Golf, and Mall, have all a family likeness.

TENNIS.

A TENNIS Court is usually ninety-six or ninety-seven feet long, by thirty-three or four in breadth. A net hangs across the middle, over which the ball must be struck, to make any stroke good.

At the entrance of the Tennis Court there is a long covered passage, before the *dedans*, the place where spectators usually are, into which, whenever a ball is played, it counts for a certain stroke. This long passage is divided into different apartments which are called galleries, viz., from the line towards the *dedans*, is the first gallery; door, second gallery; and the last gallery is what is called the *service-side*. From the *dedans* to the last gallery are the figures 1, 2, 3, 4, 5, each at a yard distance, making the chases one of the most essential part of this game. On the other side of the line is the first gallery, door, second gallery, last gallery, and what is called the hazard side.

Every ball played into the last gallery on this side tells for a certain stroke, the same as into the *dedans*. Between the second and this last gallery are the figures 1, 2, marking the spaces on the hazard side. Over this long gallery is the *pent-house*, on which the ball is played from the *service side* to begin a set of tennis, and if the player should fail striking the ball, (so as to rebound from the *pent-house*) over a certain line on the *service side*, it is reckoned a fault, and two such faults are counted for a stroke.

If the ball pass round the *pent-house*, on the opposite side of the court, and fall beyond a particular described line, it is called *passe*, goes for nothing, and the player is to serve again.

On the hand of the court, from the *dedans*, a part of the wall projects more than the rest, in order to make a variety in the stroke,

and render it more difficult to be returned by the adversary, and is called *the tambour*.

The grill is the last thing on the right hand, in which if the ball is struck, it is reckoned 15, or a *certain* stroke.

A set of tennis consists of six games: but if what is called an *advantage set* is played; two successive games above five games must be won to decide; or in case it should be six games all, two games must still be won on one side to conclude the set.

The game, instead of being marked 1, 2, 3, 4, is called for the first stroke, 15; for the second, 30; for the third, 40; and for the fourth, game, unless the players get four strokes each; then, instead of calling of calling it 40 all, it is called *deuce*, after which, as soon as any stroke is got, it is called *advantage*; and in case the strokes become equal, *deuce* again till one or the other gets two strokes again following, to win the game.

THE GAME OF FIVES.

FIVES may be played single-handed or with partners.

A good wall must be had, with a hard flat piece of ground in front of it; a line must be drawn about three feet from the ground on the wall; another on the ground, about three yards from the wall; and a third, describing three sides of a square, of which the wall itself will be the fourth, on the ground from the wall, to mark the bounds.

The players take a chance for innings, and the winner begins by dropping his ball on the ground, and striking it against the wall, above the line, and so that it may rebound far enough to fall outside the line on the ground; the other player then strikes it, in the same manner, against the wall, either before it has touched the ground or hopped from the ground more than once.

The first player then prepares to receive, and strike it at its rebound; and thus the game goes on, until one of the players either fails to strike the ball in his turn, before it has hopped more than once, or strikes below the mark, or drives it out of bounds. If the party who is in does either of these things, he loses his innings; if the other, then the in player reckons one on each occasion towards the game, which is 15. When partners play, the rules are just the same, each side keeping up the ball alternately, and the partners taking turns for innings as the other side gets out. After the ball is first played out by the hand, it is not necessary to make it rebound beyond the ground line.

RACKETS.

This game is not unlike the preceding. It is played by striking a ball against a high wall with a bat or racket, the flat part of which is formed of a strong network of wire or catgut. It is played by two, four, or more persons, formed into sides. The ground is divided into two compartments, each side taking one. The ball is then propelled against the wall, and if it rebounds out of the compartment, it is "taken up" or struck by one of the other side. And so the game goes on, with alternate strokes by one or other side, till a certain number of hits is obtained. The side that first obtains this number wins. A line painted against the wall about a yard and a half from the ground; and if the ball strikes below that, the player is out, and the next player goes in. The blank side of any house may be used for a racket ground. Racket is a good lively game, which affords much healthful exercise and amusement. It is, however, seldom played except by prisoners for debt, against the walls of the establishment in which they are always to be found "at home."

STOOL-BALL.

STOOL-BALL is frequently mentioned by the writers of the three last centuries, but without any proper definition of the game. Doctor Johnson, in his folio dictionary tell us, it is a play where balls are driven from stool to stool, but does not say in what manner, or to what purpose. I have been informed, says Strutt, that a pastime called stool-ball, is practised to this day in the northern parts of England, which consists in simply sitting on a stool upon the ground, and one of the players takes his place before it, while his antagonist, standing at a distance, tosses a ball with the intention of striking the stool; and this it is the business of the former to prevent by beating it away with the hand, reckoning one to the game for every stroke of the ball; if, on the contrary, it should be missed by the hand and touch the stool, the players change places. I believe the same also happens if the person who threw the ball can catch and retain it when driven back, before it reaches the ground. The conqueror at this game is he who strikes the ball most times before it touches the stool. Again, in other parts of the country, a certain number of stools are set up in a circular form, and at a distance from each other, each occupied by a player; when the ball is struck, which is done as before with the hand, every player is obliged to alter his situation, running in succession from stool to stool, and if he who threw the ball can regain it in time to strike any one of the players, before he reaches the stool to which he is running, he takes his place, and the person touched must throw the ball, until he can in like manner return to the circle.

Stool-ball seems to have been a game more properly appropriated to the women and girls, than to the men and boys, but occasionally it was played by the young persons of both sexes indiscriminately; as the following lines from a song written by D'Urfey for his play

of Don Quixote, acted at Dorset Gardens in 1694, sufficiently indicate :

Down in the vale on a summer's day
All the lads and lasses met to be merry ;
A match for kisses at stool-ball to play,
And for cakes, and ale, and cider, and perry.

Chorus. Come all, great small, short tall, away to stool-ball.

HURLING.

HURLING is an ancient exercise, and seems originally to have been a species of the hand-ball ; it was played by the Romans with a ball called *harpastum*, a word probably derived from *harpago*, to snatch or take by violence. The contending parties endeavoured to force the ball one from the other, and they who could retain it long enough to cast it beyond an appointed boundary were the conquerors. The inhabitants of the western counties of England have long been famous for their skill in the practice of this pastime. There were two methods of hurling in Cornwall, at the commencement of the seventeenth century, and both are particularly described by Carew, a contemporary writer, whose words are these : "Hurling taketh his denomination from throwing of the ball, and is of two sorts ; in the east parts of Cornwall to goales, and in the west to the country. For hurling to goales there are fifteen, twenty, or thirty players, more or less, chosen out on each side, who strip themselves to their slightest apparell, and then join hands in ranke one against another ; out of these rankes they match themselves by payres, one embracing another, and so passe away, every of which couple are especially to watch one another during the play ; after this they pitch two bushes in the ground, some eight or ten feet asunder, and directly against them, ten or twelve score paces off, other twain in like distance, which they terme goales, where some indifferent person throweth up a ball, the which

whosoever can catch and carry through his adversaries goale, hath wonne the game; but herein consisteth one of Hercules his labours, for he that is once possessed of the ball, hath his contrary mate waiting at inches, and assaying to lay hold upon him, the other thrusteth him in the breast with his closed fist to keep him off, which they call *butting*." According to the laws of the game, "They must hurle man to man, and not two set upon one man at once. The hurler against the ball must not *but* nor *hand-fast* under the girdle, he who hath the ball must *but* only in the other's breast, and deale no fore ball, that is, he may not throw it to any of his mates standing nearer to the goale than himself." In hurling to the country, "two or three, or more parishes agree to hurl against two or three other parishes. The matches are usually made by gentlemen, and their goales are either those gentlemen's houses, or some towns or villages three or four miles asunder, of which either side maketh choice after the nearnesse of their dwellings; when they meet there is neither comparing of numbers nor matching of men, but a silver ball is cast up, and that company which can catch and carry it by force or slight to the place assigned, gaineth the ball and the victory. Such as see where the ball is played give notice, crying 'ware east,' 'ware west,' as the same is carried. The hurlers take their next way over hilles, dales, hedges, ditches; yea, and thorow bushes, briars, mires, plashes, and rivers whatsoever, so as you shall sometimes see twenty or thirty lie tugging together in the water scrambling and scratching for the ball."

About the year 1775, the hurling to the goals was frequently played by parties of Irishmen, in the fields at the back of the British Museum, but they used a kind of bat to take up the ball and to strike it from them; this instrument was flat on both sides, and broad and curving at the lower end. I have been greatly amused, says Strutt, to see with what facility the skilful in the

pastime would catch up the ball upon the bat, and often run with it for a considerable time, tossing it occasionally from the bat and recovering it again, till such time as they found a proper opportunity of driving it back amongst their companions, who generally followed and were ready to receive it. In other respects, I do not recollect that the game differed materially from the description above given. The bat for hurling was known and probably used in England more than two centuries ago, for it is mentioned in a book published in the reign of Queen Elizabeth, and is there called "a clubbe" or "hurle batte."

FOOT-BALL—CAMP-BALL.

FOOT-BALL is so called because the ball is driven about with the feet instead of the hands. It was formerly much in vogue among the people of England, though of late years it seems to have fallen into disrepute, and is but little practised. I cannot pretend to determine at what period the game of foot-ball originated ; it does not, however, to the best of my recollection, appear among the popular exercises before the reign of Edward III., and then, in 1349, it was prohibited by a public edict ; not, perhaps, from any particular objection to the sport in itself, but because it co-operated, with other favourite amusements, to impede the progress of archery.

When a match at foot-ball is made, two parties, each containing an equal number of competitors, take the field, and stand between two goals, placed at the distance of eighty or an hundred yards the one from the other. The goal is usually made with two stakes driven into the ground, about two or three feet apart. The ball, which is commonly made of a blown bladder cased with leather, is delivered in the midst of the ground, and the object of each

party is to drive it through the goal of their antagonists, which being achieved, the game is won. The abilities of the performers are best displayed in attacking and defending the goals; and hence the pastime was more frequently called a goal at foot-ball than a game at foot-ball. When the exercise becomes exceedingly violent, the players kick each other's shins without the least ceremony, and some of them are overthrown at the hazard of their limbs.

Barclay, in his "Ship of Fools," has these lines,—

—— The sturdie plowmen lustie, strong and bold,
Overcometh the winter with driving the foote-ball,
Forgetting labour and many a grievous fall.

And a more modern poet, Waller,

As when a sort of lusty shepherds try
Their force at foot-ball; care of victory
Makes them salute so rudely breast to breast,
That their encounter seems too rough for jest.

The danger attending this pastime occasioned king James I. to say, "From this court I debarre all rough and violent exercises, as the foot-ball, meeter for lameing than making able the users thereof."

TRAP BAT AND BALL.

THIS game is so called from the trap used to elevate the ball, when it is struck by the batsman. It is probably of earlier origin than cricket, Strutt having found it mentioned in a manuscript as early as the 14th century. It may be played by two or more persons. The trap is generally made in the form of a shoe, the heel part

being hollowed out for the reception of the ball. The elevated end or tongue being struck smartly with the bat occasions the ball to rise to a considerable height, when it struck smartly by the player. It is usual, in the present game of trap-ball, when properly played, to place two boundaries at a given distance from the trap, between which it is necessary for the ball to pass when it is struck by the batsman, for if it falls withoutside of either, he gives up his bat and is out ; he is also out if he strikes the ball into the air and it is caught by one of his adversaries before it grounds ; and again,, if the ball when returned by the opponent party touches the trap, or rests within one bat's length of it ; on the contrary, if none of these things happen, every stroke tells for one towards the striker's game.

Trap-ball, when compared with cricket, is but a simple pastime ; but I have seen it played by the rustics in Essex in a manner differing materially from that now practised in the vicinity of the metropolis, and which requires much more dexterity in the performance ; for, instead of a broad bat with a flatted face, they use a round cudgel about an inch and a half diameter, and three feet in length, and those who have acquired the habit of striking the ball with this instrument rarely miss their blow, but frequently strike it to an astonishing distance. The ball being stopped by one of the opponent party, the striker forms his judgment of the ability of the person who is to throw it back, and calls in consequence for any number of scores towards his game that he thinks proper ; it is then returned, and if it appears to his antagonist to rest at a sufficient distance to justify the striker's call, he obtains his number ; but when a contrary opinion is held, a measurement takes place, and if the scores demanded exceed in number the lengths of the cudgel from the trap to the ball, he loses the whole, and is out ; while, on the other hand, if the lengths of the bat are more than the scores called for, the matter terminates in the striker's favour, and they are set up to his account.

NORTHERN SPELL.

NORTHERN-SPELL is played with a trap, and the ball is struck with a bat or bludgeon at the pleasure of the players, but the latter, I believe, is most commonly used. The performance of this pastime does not require the attendance of either of the parties in the field to catch or stop the ball, for the contest between them is simply who shall strike it to the greatest distance in a given number of strokes; the length of each stroke is measured before the ball is returned, by the means of a cord made fast at one end near the trap, the other being stretched into the field by a person stationed there for that purpose, who adjusts it to the ball wherever it may lie; the cord is divided into yards, which are properly numbered upon it in succession, so that the person at the bottom of the ground can easily ascertain the distance of each stroke by the number of the yards which he calls to the players, who place it to their account, and the ball is thrown back. This pastime possesses but little variety, and is by no means so amusing to the bystanders as cricket or trap-ball.

TIP-CAT.

TIP-CAT, or perhaps more properly the game of cat, is a rustic pastime well known in many parts of the kingdom, and is always played with the cudgel or stick, resembling that used for trap-ball. Its denomination is derived from a piece of wood called a cat, of about six inches in length, and an inch and a half or two inches in diameter, diminished from the middle, to both the ends, in the shape of a double cone; by this curious contrivance the places of the trap and of the ball are at once supplied; for when the cat is laid upon the ground, the player with his cudgel strikes it smartly, it matters

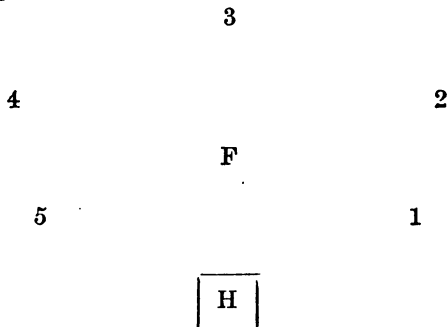
not at which end, and it will rise with a rotatory motion, high enough for him to beat it away as it falls, in the same manner as he would a ball.

There are various methods of playing the game of cat, but I shall only notice the two that follow. The first is exceedingly simple, and consists in making a large ring upon the ground, in the middle of which the striker takes his station; his business is to beat the cat over the ring. If he fails in so doing he is out, and another player takes his place; if he is successful he judges with his eye the distance the cat is driven from the centre of the ring, and calls for a number at pleasure to be scored towards his game: if the number demanded be found upon measurement to exceed the same number of lengths of the bludgeon, he is out; on the contrary, if it does not, he obtains his call. The second method is to make four, six, or eight holes in the ground, in a circular direction, and as nearly as possible at equal distances from each other, and at every hole is placed a player with his stick: one of the opposite party who stand in the field, tosses the cat to the batsman who is nearest him, and every time the cat is struck the players are obliged to change their situations, and run once from one hole to another in succession; if the cat be driven to any great distance they continue to run in the same order, and claim a score towards their game every time they quit one hole and run to another; but if the cat be stopped by their opponents and thrown across between any two of the holes before the player who has quitted one of them can reach the other, he is out. This game is much played by boys in the bye streets and fields about London.

ROUNDERS.

THIS is a capital game for boys with bat and ball. It is played by any number of boys divided into equal sides. The bat is a round

stick, about a couple of feet long,, with which the ball is struck. Five posts, or stones, are placed in a circle as "bases;" and one player, called the feeder, stands in front of the "home" to throw the ball for the striker to hit. Below is the position of the bases and feeder: H is the "home" in which the striker stands, and F is the feeder—



The bases being distinguished by the figures 1, 2, 3, 4, 5; the out-players are distributed about the field; and the play commences thus:—The feeder tosses the ball slowly to the player, who strikes at it. If he hits it, he runs to the first base, and so onward to the second, third, and so on; and another player takes up the bat. If, however, he misses the ball, or is hit with it by the feeder, or an out-player, while passing from base to base, or the ball he struck is caught, he is out, and the game proceeds without him. When all but one player are out, the last takes what is called the "rounder;" that is, he has his choice of three balls, and if he succeeds in striking the ball far enough to enable him to run completely round the circle before the ball can be brought or thrown into the "home," all his side go in again for another innings; but if he misses each of the three balls, or is caught, or ground out,

the outsiders come in, and the game is reversed, to be played again in the same manner by those who were before the fielders.

FEEDER.

THIS is a game similar to the last, except that only one player, the feeder, is in the field, who remains out till he succeeds in catching the ball, or striking the player with it as he passes from base to base. This game is played without sides, usually by three or four players.

THE WOODEN BALL.

CASTING the wooden ball is an excellent recreation. A bowl, similar in pattern to those in skittle alleys—not those used for nine-pins—should be procured; it must not, however, be so large, nor so heavy as the bowls used by men, neither should the finger holes be so wide apart; the size and weight should always be adapted to the size of the person using it. In casting the ball, put your thumb in one of the holes, and your middle or forefinger in another, and then throw it underhanded either to a mark, or, at random, to a distance.

DUCK AND DRAKE.

Is played by throwing or skimming bits of slate, the flat shells of oysters, or thin smooth stones, on the surface of a pond.

Whatever is used should be thrown so that it may merely touch

the surface of the water, otherwise it will not rebound several times, which it is the aim of the player to make it do ; if it rebounds only once, it is a *dick* ; if twice, a *duck* ; if thrice, a *dick, duck, and drake* ; that player wins the game whose slate or shell rebounds the oftenest before it finally sinks in the water.

QUOITS.

THIS game is played with an iron ring, which is thrown on, or near, an iron pin struck in the ground.

The quoit, says Strutt, seems evidently to have derived its origin from the ancient discus, and with us, in the present day, it is a circular plate of iron perforated in the middle, not always of one size, but larger or smaller to suit the strength or conveniency of the several candidates. It is further to be observed, that quoits are not only made of different magnitudes to suit the poise of the players, but sometimes the marks are placed at extravagant distances, so as to require great strength to throw the quoit home ; this, however, is contrary to the general rule, and depends upon the caprice of the parties engaged in the contest.

To play at this game, an iron pin, called a hob, is driven into the ground, within a few inches of the top ; and at the distance of eighteen, twenty, or more yards, for the distance is optional, a second pin of iron is also made fast in a similar manner ; two or more persons, as four, six, eight, or more at pleasure, who, divided into two equal parties, are to contend for the victory, stand at one of the iron marks and throw an equal number of quoits to the other, and the nearest of them to the hob are reckoned towards the game. But the determination is discriminately made : for instance, if a quoit belonging to A lies nearest to the hob, and a quoit belonging to B the second, A can claim but one towards the game, though all

his other quoits lie nearer to the mark than all the other quoits of B; because one quoit of B being the second nearest to the hob, cuts out, as it is called, all behind it: if no such quoit had interfered, then A would have reckoned all his as one each. Having cast all their quoits, the candidates walk to the opposite side, and determine the state of the play, then taking their stand there, throw their quoits back again, and continue to do so alternately as long as the game remains undecided.

Formerly in the country, the rustics not having the round perforated quoits to play with, used horse-shoes; and, in many places, the quoit itself, to this day, is called a shoe.

BOWLS.

THIS is a very ancient game, having been played as early as the 12th century. The Bowl is a round ball, which is rolled from the hand along the ground, or over a smooth green or meadow towards another bowl placed at a distance. It is played by two or more persons; and he who hits the mark most frequently, or goes nearest to it, wins the game. This was formerly a very popular game. Andrew Borde, in Dictarie of Helthe, describing a nobleman's mansion, supposes it not to be complete without "a bowling-alley." Among the additions made by Henry VIII. at Whitehall, were "divers fair tennice courtes, bowling-alleys and a cock-pit."

It appears that soon after the introduction of bowling alleys they were productive of very evil consequences; for they became not only exceedingly numerous, but were often attached to places of public resort, which rendered them the receptacles of idle and dissolute persons; and were the means of promoting a pernicious spirit of gambling among the younger and most unwary part of the community. The little room required for making these bowling-alleys

was no small cause of their multiplication, particularly in great towns and cities. In the fifteenth and sixteenth centuries, according to Stow, the Antiquarian, these nurseries of vice were universally decried, and especially such of them as were established within the city and suburbs of Loudon, where the ill affects arising from them were most extensive.



AQUATIC SPORTS.



SKATING, SLIDING, AND SNOW-BALLING.

IN Holland, Russia, and some parts of North America, it is the custom of the peasants and others to travel for many miles on the frozen rivers, in the winter time, on skates and in sledges drawn by horses. The Hollanders are very dexterous and daring on the skates, and it is a common thing to see the country-women, with baskets of provisions on their heads, skate down to market over miles and miles of frozen canal and river. Both skating and sliding are capital exercises, and, when once acquired, are never forgotten. In putting on a pair of skates for the first time, be careful that they

fit the feet nicely, and are firmly strapped over the boots, so as to be tight enough without causing pain. In choosing a pair of skates be careful that the blades are not too high, and that they do not project too far in front. If they are too high they require considerable exertion of the muscles to keep the ankles stiff. In fact, the nearer the feet are brought to the ice the less will be the strain on the ankles. A good old pair of skates, the blades not much more than half an inch high, are the best to learn on. The blades should be slightly curved at the bottom, as this assists the skater in turning his foot. Our young learner having bored a hole in the heels of his boots, to admit the pegs, kneels on his right knee, and puts on the left skate first. He then puts on the right skate, sees that they are firmly fastened, and, previous to going on the ice, practises a little on dry land. He walks about, balancing himself now on one foot and then on the other, and finds that he will soon become accustomed to the "feel" of them. When the learner is prepared to start, he should stand on his heels, stamping them on the ice, to fix his feet firmly, and then strike out. This he should do at first slowly, beginning with the right foot, leaning on the inside edge of the skate, and bending slightly forward. This counterbalances the unusual impetus given to the feet. When he has slid about a yard on the right foot, he should put the other down, gently throwing his weight upon it, and striking out in the same manner as before, on the inside edge of the skate, and so on with each foot alternately. When he wishes to stop, he must lift his toes from the ice and rest on his heels, remembering to bend his body forward as he does so. When a youth accomplishes these simple manœuvres he can skate. Every stroke he makes will give him greater confidence; and, bye and bye, he will find himself imitating the more accomplished feats of a practised skater. Learners are sometimes recommended to use a stick to steady themselves, but it is better at first to have the support of a companion who knows how

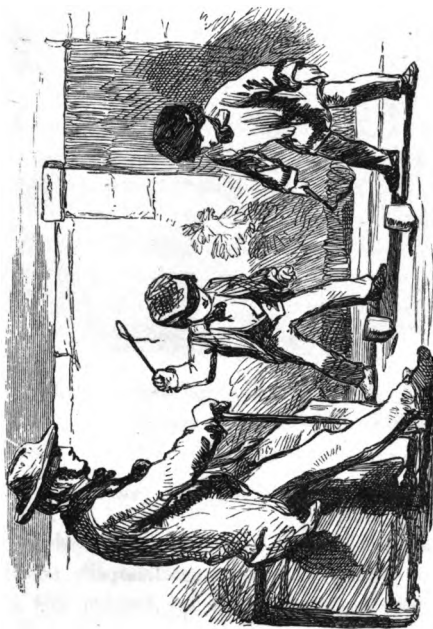
to skate, and knows also when to leave you to shift for yourself. You must not mind a tumble or two, for, if you persevere, a few hours' practice will be sufficient to make you a tolerably good skater. I dare say you have seen ladies and gentlemen whirl round and round on the ice, and even skate through the figures of a quadrille. Of course this requires good practice, but still skating is so very easy an accomplishment that no boy should neglect to learn it. Of course you will be careful not to go on the ice till it is thoroughly firm, as well as to prudently avoid going too near any dangerous place where the ice has been broken.

Sliding is, you know, much easier than skating. Every boy can slide, so I need not tell you how to set about it. Only be careful to bend rather backward than forward, and keep your feet pretty close together, and you cannot well go wrong. If you do have a tumble now and then, it will only increase the fun. "Keep the pot boiling!" that's the way to circulate your warm blood in the winter time. With a good slide and a merry game of snowballs, you will want neither great coat nor gloves. Only in playing at snowballs, remember, above all things, to keep your temper.

I recollect, when I was a boy, my playfellows used to amuse themselves with building great men and castles of snow. As you will like to know how to carry on a snowball bombardment, I will tell you how we used to do it. When the snow is on the ground, let a party go into a meadow or some open space, and divide themselves into two companies, appointing a general to each. Each company then takes up its respective position, and proceeds to build a fort and castle, for defence, on each side. The first thing to be done is for several of the builders to make a roll of snow about eighteen inches in length, and about the thickness of the arm, and to roll this on the snow, which will attach to it till it forms a large ball as high as the builders' shoulders; this must be turned over on its flat side, with as many more as can be arranged in the same

manner. The foundation being thus laid, other snowballs not quite so large must be rolled up and laid on the former, so as to make a rampart about four feet high ; behind this a single line of snow must be placed about one foot high, on which the attacking party may mount to discharge their shots at the castle opposite. On elevated parts of the forts, long sticks with pocket-handkerchiefs, as flags, must be raised, and in the centre a larger flag should be placed, and it must be the object of each party to demolish the opposite party's flags with their shots. When a player wishes to throw a ball, he mounts on the inner wall of snow (about one foot high), discharges his snow shot, and jumps down for more. While the forts are being built, each party, standing within its own bounds, should annoy the builders with snowballs, while others make a store of that kind of ammunition. When the forts are built, each party does its best to destroy its opponent's. A boy, who volunteers to be battering-ram, has his legs tied together, and then two other boys, taking him by the arms and legs, force his feet against the wall to batter it down. This, however, may be better done with a block of wood. Regular snowballing from either fort, with frequent sorties, trying to obtain the enemy's flags, and taking prisoners, will make the game warm and pleasant. When the snow Sebastopol is taken, it may be demolished in the midst of a salvo of shouts and snowball artillery.





Whip-top.

SWIMMING.



IN warm weather, swimming will be found both healthful and pleasant. Every boy should learn how to swim. The following are Franklin's

HINTS FOR YOUNG SWIMMERS.

"I am apprehensive that I shall not be able to find leisure for making all the disquisitions and experiments which would be desirable on this subject. I must, therefore, content myself with a few remarks.

"From the specific gravity of some human bodies, in comparison to that of water, it is found that fat persons with small bones float more easily upon water.

"When I was a boy, I made two oval palettes, each about ten inches long and six broad, with a hole for the thumb, in order to retain it fast in the palm of my hand. They much resembled painters' palettes. In swimming, I pushed the edges of these

forwards, and struck the water with their flat surfaces as I drew them back: I remember I swam faster by means of these palettes, but they fatigued my wrists. I also fitted to the soles of my feet a kind of sandals; but I was not satisfied with them, because I observed that the stroke is partly given by the inside of the feet and the ankles, and not entirely with the soles of the feet. We have here waistcoats for swimming, which are made of double sail-cloth, with small pieces of cork quilted in between them.

"I know by experience that it is a great comfort to a swimmer who has a considerable distance to go, to turn himself, sometimes, on his back, and to vary in other respects the means of procuring a progressive motion. When he is seized with the cramp in the leg, the method of driving it away is to give to the parts affected a sudden, vigorous, and violent shock, which he may do in the air as he swims on his back.

"During the great heats of summer, there is no danger in bathing, however warm we may be, in rivers which have been thoroughly warmed by the sun. But to throw oneself into cold spring water, when the body has been heated by exercise in the sun, is an imprudence which may prove fatal. I once knew an instance of four young men, who, having worked at harvest in the heat of the day, with a view of refreshing themselves, plunged into a spring of cold water: two died upon the spot, a third the next morning, and the fourth recovered with great difficulty. A copious draught of cold water, in similar circumstances, is frequently attended with the same effect in North America.

"The exercise of swimming is one of the most healthy and agreeable in the world. After having swum for an hour or two in the evening, one sleeps coolly the whole night, even during the most ardent heat of summer. Perhaps the pores being cleansed, the insensible perspiration increases, and occasions this coolness. It is certain that much swimming is the means of stopping a diarrhoea,

and even of producing a constipation. With respect to those who do not know how to swim, or who are affected with a diarrhoea at a season which does not permit them to use that exercise, a warm bath, by cleansing and purifying the skin, is found very salutary, and often effects a radical cure. I speak from my own experience, frequently repeated, and that of others, to whom I have recommended this.

“As the ordinary method of swimming is reduced to the act of rowing with the arms and legs, and is consequently a laborious and fatiguing operation, when the space of water to be crossed is considerable, there is a method in which a swimmer may pass to great distances with much facility, by means of a sail. This discovery I fortunately made by accident, and in the following manner :—

“When I was a boy I amused myself one day with flying a paper kite ; and, approaching the bank of a pond which was near a mile broad, I tied the string to a stake, and the kite ascended to a very considerable height above the pond while I was swimming. In a little time, being desirous of amusing myself with my kite, and enjoying at the same time the pleasure of swimming, I returned, and loosing from the stake the string with the little stick which was fastened to it, went again into the water, where I found that, lying on my back, and holding the stick in my hands, I was drawn along the surface of the water in a very agreeable manner. Having engaged another boy to carry my clothes round the pond to a place which I pointed out to him on the other side, I began to cross the pond with my kite, which carried me quite over without the least fatigue, and with the greatest pleasure imaginable. I was only obliged occasionally to halt a little in my course, and resist its progress when it appeared that, by following too quick, I lowered the kite too much, by doing which occasionally I made it rise again. I have never since that time practised this singular mode of swimming, though I think it not impossible to cross in this manner from Dover to Calais. The packet-boat, however, is still preferable.”

ROWING.

BOAT-ROWING is one of the arts most universal among mankind, and one of the most ancient. A log or tree, was probably the first boat used to cross a stream. This simple contrivance was, in the course of years, grown in size, improved in shape, and increased in usefulness, till now it has reached its highest point of development in the shape of the *Leviathan* Steam Ship, which is contrived to carry coals and provision to Australia and back, a distance equal to the circumnavigation of the globe.

"The art of rowing," says Strutt, "was well understood by the primitive inhabitants of Britain, who frequently committed themselves to the mercy of the sea in open boats, constructed with wicker-work, and covered with leather. The Saxons were also expert in the management of the oar, and thought it by no means derogatory for a nobleman of the highest rank to row or steer a boat with dexterity and judgment. Kolson, a northern hero, boasting of his qualifications, declares, that 'he was expert in handling the oar.' The reader may possibly call to his recollection the popular story concerning Edgar, surnamed the Peaceable, who was conveyed in great state along the river Dee, from his palace in the city of West Chester, to the church of St. John, and back again: the oars were managed by eight kings, and himself, the ninth, sat at the stern of the barge and held the helm. This frolic appears to be well attested, and is the earliest record of a pastime of the kind."

The boat-quintain and tilting at each other upon the water, which were introduced by the Normans as amusements for the summer season, could not be performed without the assistance of the oars, and probably much of the success of the champion depended upon the skilfulness of those who managed the boat.

In the "good old times," when the streets of London were un-

safe at nights by reason of footpads and highwaymen, when the only lamps were carried by the passengers, and when mud and filth covered the roads instead of stone pavements,—the river Thames, the “silent highway,” was much used by those who wished to pass from one part of the city to another. The institution of the water pageantry in London upon the Lord Mayor’s day, was of an essential service to the professed watermen, who plied about the bridge; and gave occasion for the introduction of many pleasure-boats, which in modern times have been greatly increased. The first Lord Mayor’s procession to Westminster by water was made A. D. 1453, by Sir John Norman, for which he was highly commended by the watermen. The last civic procession upon the Thames took place on the 9th of November, 1856, Sir Thomas Quesed Finnis, Lord Mayor.

When tilting at the quintain and justing one against another in boats upon the water were discontinued in this country, rowing-matches were substituted, and became exceedingly popular: and this popularity continues to the present day. By no people in the world are aquatic sports so fully enjoyed as by the English. The Saxon race from which we sprung, is the only one which has made a plaything of the sea, and whether in a voyage to the antipodes, or a row upon a village stream, all our countrymen are equally at home; and when a rowing-match takes place near London, if the weather be fine, it is astonishing to see what crowds of people assemble themselves upon the banks of the Thames as spectators. The river itself is covered with steam-boats, wherries, pleasure-boats, and barges, decorated with flags and streamers, and sometimes accompanied with bands of music. This pastime, though very ancient, and frequently practised upon solemn occasions by the Greeks and Romans, does not seem to have greatly attracted the notice of our forefathers.

It may not be thought unnecessary to mention the well-known

annual legacy of Thomas Dogget, a comedian of some celebrity at the commencement of the last century, which provides three prizes to be claimed by three young watermen, on condition they prove victorious in rowing from the Old Swan Stairs near London Bridge, to the White Swan at Chelsea. The contest takes place annually upon the first of August. The number of competitors upon this occasion is restricted to six London Watermen, who must not have been out of their apprenticeship more than twelve months. Every man rows singly in his boat against the tide; he who first obtains his landing at Chelsea receives the prize of honour, which is a waterman's coat, ornamented with a large badge of silver, and therefore the match is usually called, "Rowing for the Coat and Badge." Of late years a sum of money has been given in addition, and prizes for the second and third boats have also been given by one of the large city companies.

The institution of life-boats on our coasts has also been the means of saving numerous valuable lives. These boats are stationed at all the principal points on the coast, ready to be launched at any moment to the relief of vessels in danger during the roughest storms, and manned by brave, fearless, and intrepid crews.

The life-boat! the life-boat! when tempests are dark,
She's the beacon of hope to the foundering bark!
When, 'midst the wild roar of the hurricane's sweep,
The minute guns boom like a knell o'er the deep.

The life-boat! the life-boat! she's manned by the brave,
In the noblest of causes commissioned to save;
Her crew are resolved, and her timbers are staunch,
She's the vessel of mercy—God-speed to her launch!

Every boy knows the shape and appearance of a row-boat or wherry; we need not therefore say more than that the fore-part is called the *bow*, which contains the *cubwater*, or *stern*, and the *fore*

sheets ; the after-part contains the *stern sheet* and *tilter* or *helm* ; and in the centre are the seats and foot-boards of the rowers, with the *rowlocks*, or *ruddocks* on either side, in which the oars or sculls are placed. In sea-boats the rowlocks are of iron, and are called *thruval pins*.

An explanation of a few of the most common terms in boating, will no doubt be found useful to our young friends.

Port or *Starboard* is the right side.

Larboard, the left.

Stroke oar, the sternmost rower in the boat.

Bow oar, the rower nearest the bow of the boat.

Coxswain, he who steers.

Unship her sculls, lifting them upright out of the rowlocks.

Amidships, the centre of the boat.

Gunwale, the upper edge or rim of the boat.

Loom of the oar, the part just above the handle ; the shoulder.

The act of rowing provides one of the finest exercises for the body and limbs with which we are acquainted. All the muscles of the upper part of the body are brought well into play, hearing and sight are kept fully employed, and the mind is not idle. But rowing can scarcely be taught upon paper. A single lesson from a practised oarsman, will be found of more assistance than a whole volume of instructions. We will content ourselves, therefore, with a few general remarks that may be found useful to beginners.

Keep your seat firmly ; bend your body gracefully to the stroke, with your feet firmly planted on the stretcher ; and feather your oar neatly as you bring it out of the water. Avoid jerking the body forward, if you wish to become a good oarsman, and do not dip too deep. Take the side of the stream when rowing against tide, for there you will find the least resistance. In meeting a boat, the one that has the tide in its favour must give way. In turning with sculls, back water with the left hand, and pull with the right.

- In landing, bring the boat in slanting to the shore rather than bow in. In cutter rowing, take time from the stroke oar, and attend to the cockswain. Avoid crab-catching by not taking a sufficiently deep pull ; at the same time be careful that you do not waste your strength by pulling too deep and throwing up useless water. Keep your back straight, your arms ready, and your legs firm. Lastly, *keep your temper*, a most important caution in all in-door and out-door games.

ANGLING.



ANGLING, whether in the sea or in country streams, is an occupation that has provided food and employment for thousands, and entertainment for the wise and thoughtful of all ages. The first followers of the Saviour were simple fishermen ; and many have been the earnest

men who, since that time, have pursued the gentle craft of Izaak Walton.

It is not necessary, however, that we should follow the history of angling. It is sufficient that we should provide information for such of our young readers as wish to pursue it as an amusement. The following are the principal fresh-water fish to be found in English streams during the year :—

JANUARY.—In the middle of the day, you may take Jack, Chub, or Roach, if the water be clear, and the weather mild for the season.

FEBRUARY.—You should fish in shallower water, near the banks, where there is a running stream. Towards the latter end, you may retire till the fish have spawned.

MARCH.—The Trout in the West of England begin now to rise at the flies, &c. You may also take Chub, Perch, Dace, and Gudgeons ; but, generally speaking, it is a bad month for angling, except for Trout or Salmon.

APRIL.—The Trout and Dace sport on the shallows after the early flies. This is also a very good month for Perch in rivers.

MAY is the best month for Trout, as it is also for pond-fishing ; but, with the exception of Gudgeons, Eels, and Perch, you may leave off bottom-fishing till July. Towards the end of this month, the May-fly comes in, and lasts till the middle or end of June, in the course of which time you may take plenty of fish in nearly all parts of England.

JUNE AND JULY.—The Trout near London are now in their prime ; but in shallow streams they fall off. This is a good month for pond-fishing, and also for fly-fishing.

AUGUST.—You must be at the water-side by daylight in the morning, or in the evening, if you wish for sport. The fish will not feed during the middle of the day unless it be cloudy and cool. The fish in season are Roach, Dace, Perch, Barbel, Jack, Bream, Carp, and Tench.

SEPTEMBER.—You may still angle early and late. If the days

are hot and the water very clear, you will find fish in the deeper parts. After this month, pond-fishing, except for Jack, is not to be recommended.

OCTOBER is favourable for bottom-fishing in the rivers round London (fly-fishing is over). The fish get in the deeps, and feed eagerly, Barbel and Dace excepted.

NOVEMBER.—The same as October.

DECEMBER.—The same as January.

It is hardly necessary to describe the rod and apparatus for angling, as the various fresh-water fish may be caught with a hook and line of the simplest description if the right bait be used. A few directions, however, may be useful for the beginner.

The LINE for bottom-fishing should be some three feet longer than the water is deep, in order that you may not have too much between the top of your rod and the float. The following articles will be found useful, all of which you can purchase at any tackle-seller's:—some cut shot, large and small; a few caps, and a sufficient number of spare hooks, tied on; a clearing ring; a disgorger, to pass into the mouth of the fish in order to obtain your hook; a tin box, in which to keep your live gentles; a bag with damp moss for ground worms; and a pocket-book, in which to preserve the smaller articles. Some persons use a drain, or folding net, and others a tin box with pierced cover, in which to place the fish they have caught. The tackle-seller will show you the different-sized hooks, lines, and floats, necessary for the various kinds of fresh-water fish.

Bait, of various kinds, may also be obtained at the same places. Gentles from a bullock's liver are the best. *Paste*, for ground bait, should be made of the crumbs of bread, dipped in water, and worked up into a dough with clean hands. *Greaves* should be scalded over night, and the cleanest pieces should be picked out for the hook. *Worms*.—The small lively Marsh worm is the best for Trout, Tench, Carp, Perch, Barbel, and Chub. The red worm is more

favourable for small fish. The blood worm is the best bait for Gudgeons and Prussian Carp. The branding is good for Perch. Take care you have not too much of it loose, or they will take it off the hook.

For Ground Bait, a stale loaf, well soaked and mixed with bran, made into small balls, is good for Roach, Dace, Chub, &c. Greaves and bran mixed with clay is the best for Barbel. Some prefer carrion gentles mixed with clay and bran, or they may be used loose where there is no stream. Always throw your ground bait in at the top of the swim.

The fish most common in English streams and ponds are, Roach, Perch, Dace, Black Gudgeon, Minnow, Carp, Tench, Bream, Chub, Eels, Trout, and Pike.

PERCH are found in rivers, ponds, &c., in which they will sometimes grow to four or five pounds weight each. They are easily caught with a strong line, a cork float, a No. 6 hook, barbed with a minnow, or worm. From February to October the perch should be allowed to properly gorge the bait before you strike. A running line is necessary, or you are likely to lose your fish. Perch love a quiet pool, near rushes, near locks, flood gates, and mill beads, where there is little steam.

TROUT may be caught early in the morning, or late in the evening, with lob or dew worms on a No. 6 hook, dragging the bottom. The trout loves a shallow stream with a gravelly bottom, and is a very violent fellow when he finds himself caught, struggling and floundering about in all directions. The minnow is a good bait for trout; but affords the best sport to the fly fisher.

The BLEAK is easily caught with a gentle on a light line; fish about a foot deep, and strike the instant they bite.

The GUDGEON should be angled for with a small red, or blood worm, close to the ground. You will much increase your sport by occasionally raking the bottom of the river.

CARP and TENCH are found in most still waters. The latter is the most easily caught, as the carp is a sly fish, which requires fine and strong tackle, and much patience. The best bait is a red worm and paste. A running line is necessary or you will be very likely to lose your hook.

The BREAM is a very prolific fish, and bites freely at either gentles or worms. It is a dull, cowardly fish, and does not afford much sport, except to the young angler.

The CHUB, when small, strongly resembles the Dace; but as it grows larger, the head and mouth expand, by which it loses much of its beauty. The best bait during the winter, is a piece of bullock's brains, or a good lively, well-scoured worm. In summer Chubs rise eagerly at a fly. You will then find them in deep, quiet holes, under trees that overhang the water. A humble bee, large palmer, or towards evening, a white moth will generally succeed in attracting their attention.

EELS may be caught with almost any kind of bait, with a rod and line, dead lines, night lines, and also by bobbing and sniggling; though an excellent fish for the table, they afford but little sport for the angler. In many parts of the country hundreds are taken every year with the eel spear, which is shaped like a Neptune's trident with barbed teeth.

FLY FISHING.

IN Throwing a FLY, the most common fault of a young beginner is, not waiting while the line takes its sweep round, after drawing it off the water; he returns it too quick generally, which causes it either to fall in the water all of a heap, or he smacks like a whip and loses his fly.

The best thing he can do is to observe one who has had experi-

ence in the art ; then take a light rod, and let out eight or nine yards of line with a small palmer, throw across or down the stream, until he can feel some confidence in the direction it will fall, taking care at the same time, that as little line as possible falls on the water with it ; when he can manage this well, he may let out another yard or two of line, and so on, till he can command the water he frequents. A light rod, with from ten to twelve yards of line, thrown straight forward and lightly, will be more likely to succeed than a greater length managed with less skill.

If you get a rise, strike quick, but not hard, as the least motion of the hand will hook him. If a Trout, you may both see and feel him, as they often take it quick enough to hook themselves. The slowest fish is a Chub. When you hook a fish, do not lift him out with your rod, as raising one of a pound that way will strain it more than killing a fish of seven. The most likely places to succeed with a fly, are mill tails, weirs, scours, where two rivers join, or at the edge of a bed of weeds, where the water runs fast. Chub delight in holes, under trees, &c.

A LIST OF THE MOST USEFUL FLIES.—May Flies, Red, Black, Peacock, Dun, and other Palmers ; Blue Dun ; Stone Fly ; the Coachman ; Humble Bee ; Black Gnats ; Red Spinners ; Red and Black Ant Flies ; Brown and White Moths ; and March Brown. Artificial imitations of all these may be purchased at the tackle seller's. We would not advise the amateur to attempt the construction of his artificial flies, except under the direction of an experienced angler.

HINTS FOR BOTTOM FISHING.

FIRST plumb your depth and throw in some ground bait, then let your bait fall quietly in the upper part of the swim, keeping the top of your rod over it as it passes by you ; when it gets as far as you can conveniently reach, strike gently and proceed as before. When you get a bite, which you will know by the float being shaken or

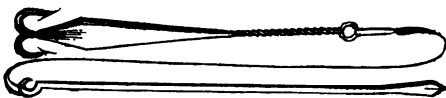
pulled under water, strike immediately, which is done by a smart stroke, raising the point of your rod perpendicularly over the float. If you hook a fish, and it offers but little resistance, you may lift him out at once, but should it be a large fish, you must give more line till he suffers himself to be turned by less force; you must then keep him tight, pulling him towards you, when opportunity offers, and when he again plunges, easing your hand towards him, that he may not break the tackle. By following this plan, you may soon tire him out; then use your landing net.

In Pond fishing, the principal causes of success are ground bait, a fine bottom to your line, a clean lively bait, and quiet water. If you bait with a red worm, and there are Bream, Rudd, and other fish in the water, use a fine wire hook, No. 9 or 10.

Where fresh water runs into a pond is generally the best part for angling. In rivers, let your swim be shallowest at the end.

TROLLING FOR PIKE OR JACK.

THE most easy method is with the gorge hook. To use this, you must have a baiting needle which you enter at the mouth of the bait, pass it all through the body and bring it out at the tail, drawing the hook through after it, the points so as not to project beyond the fish; then tie a thread round the tail to prevent its tearing when it catches the weeds, now add this to your trace, and all is ready. Having your bait prepared, proceed to cast it forth, in such places as you think likely, letting it dive to the bottom, then drawing it up gently, so as just to let it twirl round as it rises, let it sink and rise again till the line is close to you.

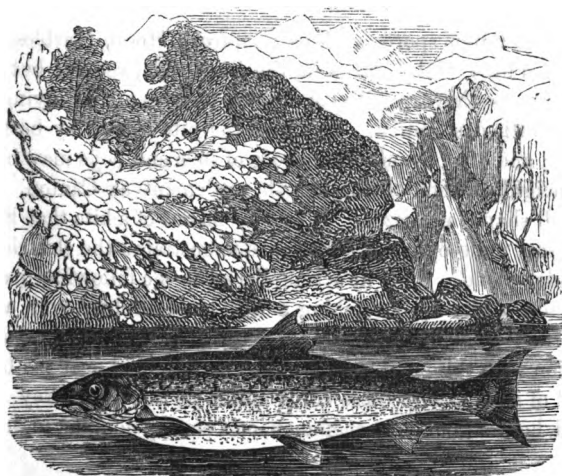


When you get a bite, which you will perceive by the bait being suddenly pulled, held fast, or sometimes only shaken, immediately

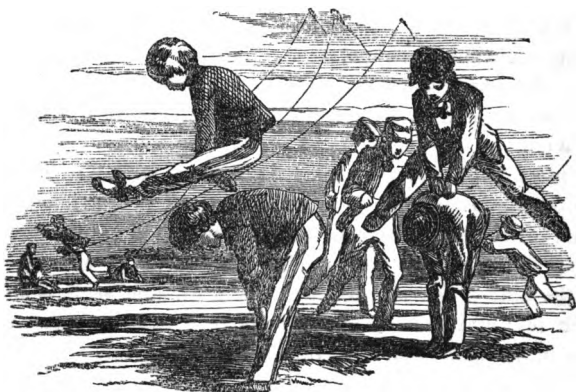
hold the point of your rod down, and with the left hand keep two or three yards of loose line ready, that he may not be checked when he runs. If he lies still two or three minutes, shakes the line, and runs again, you may wind in the loose line, and strike. When exhausted, lead him to a suitable spot, and land him. Observe, when a Pike is on the feed, you can hardly lose him by any other means than not giving him time to pouch.

When the water is high or thick, the Pike lies close in shore among sedges under trees, on shallows where there is little or no stream, &c.

The most approved LIVE BAIT is used as follows: To a foot of gimp, not too coarse, fix a rather fine wired double hook, at the other end of which make a small loop; then take your baiting needle, which for this purpose must be fine, and enter it on the upper part of the side of the bait fish, near the gills, and bring it out past the back fin; when the needle is through, hang the loop of your gimp on it, and draw that after till the hook lies close to the bait.



MINOR OUT-DOOR SPORTS.



MANY of the minor sports, such as Leapfrog, Hoop, Marbles, Tops and Balls, Three Holes, Eggs in the Bush, &c., require but slight notice here, as they are all well known to boys : Kite flying also needs but little description. In China the kite is used by both men and boys ; and of an evening hundreds of men and boys may be seen in the neighbourhood of the British settlement at Canton, flying kites of all shapes and sizes. It was by means of a kite that Franklin the great philosopher of America, demonstrated the electricity of the thunder-cloud. This he accomplished in the following manner : —He made a kite by stretching a silk handkerchief over a light wooden frame, which terminated at the top in an iron point. In communication with this point was a hempen cord, joined near the bottom to a cord of silk. Where these cords united he attached a key. Thus prepared, he went out on to a common, on a stormy-looking night. He

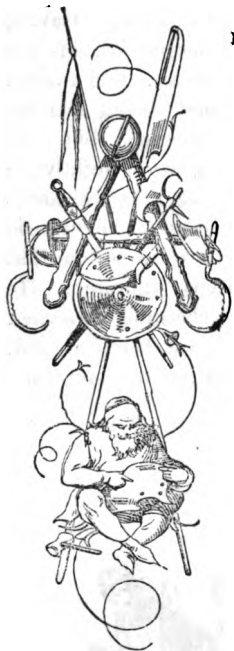


Game at Hoops.

was accompanied by his son, to whom alone he had confided his idea ; for, philosopher as Franklin was, he was afraid of the ridicule that would attach to his experiment if it proved a failure. Having protected himself from the rain by standing under a shed, his son ran out with the kite, which soon rose high in the air. He awaited the result with anxiety, and when a thunder-cloud passed over the kite without affecting it, he began to despair of success. But soon after he noticed that the loose fibres of the string were slightly in motion, as if erected by the wind. He then applied his knuckle to the key, and received a smart shock on the finger. An electric spark was observed at the same instant, which proved to him that lightning must really be electricity, and electricity lightning. He lost no time in proving this fact to others, by charging a Leyden jar with the electricity, that remained in the wet hempen cord. Thus you see that a great discovery was made by means of a common kite.



ARCHERY.



ARCHERY was once a famous sport in this country; and before the introduction of fire-arms the Bow and Arrow and the Cross-bow were much used by our soldiers, who grew very expert in their use. Our Saxon ancestors were well acquainted with the use of the bow and arrow, and it is well known that the Long-bow such as that now used by boys, was employed by the Romans as a military weapon.

In the ages of chivalry the use of the bow was considered as an essential part of the education of a young man who wished to make a figure in life. The heroes of romance are therefore usually praised for their skill in archery; and Chaucer, with propriety, says of Sir Thopas, in the "Canterbury Tales," "He was a good archere."

In the 17th century ladies were expert in archery, but in their hands the bow was a mere toy; while in those of the stout soldiers who fought at Cressy and Agincourt, it was an instrument of deadly power. At

the commencement of the 13th century the cross-bow, or Arbalist, was introduced. In the twenty-third year of Edward the First's reign, we are told by Strutt, the Earl of Warwick had in his army a number of soldiers called Ballistarii, and this word is translated cross-bow men by our chronological writers; but certainly it may with equal propriety be rendered slingers, or casters of stones, who frequently formed a part of the Anglo-Norman armies.



From this period, we hear but little concerning the cross-bows, as military weapons, until the battle of Cressy in 1346, at which time they were used by a large body of Genoese soldiers, who were particularly expert in the management of these weapons, and assisted the French upon that memorable occasion ; but their efforts were ineffectual when opposed to the archery of the English. Previous

to the commencement of the battle, there fell a sharp shower of rain, which wetted the strings of the cross-bows, and, we are told, in great measure prevented the archers from doing their usual execution; but the strings of the long-bows used by the Englishmen do not appear to have been damaged in the least by the rain; this might arise from their being made with different materials, or, more probably, from their being kept with the bows, in the bow-cases, during the continuance of the shower, for every man had a case of canvass, or of some such material, to draw over his bow when he was not using it.

In the succeeding annals, the cross-bow is continually spoken of as a weapon of war. In 1347, the year after the celebrated victory was obtained at Cressy, Charles, Earl of Blois, at the siege of Le Roche de Rien, had no less than two thousand cross-bow men in his army. The cross-bow was used by the English soldiery chiefly at sieges of fortified places, and, on shipboard, in battles upon the sea. But the great fame acquired by our countrymen in archery was derived from their practice with the long-bow. Many specimens of both kinds of bow, with their arrows and bolts, were to be seen in Manchester during the Art Treasures' Exhibition of 1857.

The directions furnished by old Roger Ascham, who lived in the reign of good Queen Bess, for the proper use of the bow and arrow, are as applicable now as in the days he wrote his famous book called "Toxophilus, or the School of Shooting." This book was written in 1544; first published in 1571; and re-published in 1761.

The bow, he tells us, ought to be made with well-seasoned wood, and formed with great exactness, tapering from the middle towards each end. Bows were sometimes made of Brazil, of elm, of ash, and of several other woods; but yew had the sanction, from general experience, of superiority. Respecting the bow-string, the author was not decided which to prefer—those made with good hemp,

according to the common usage of the time in which he lived, or those manufactured with flax, or silk ; he, therefore, thinks the choice ought to be left to the string-maker. There are, he tells us, three essential parts in the composition of the arrow, that is to say, the wand, the feathers, and the head. The wand was not always made with the same species of wood, but varied as occasions required, to suit the different manners of shooting practised by the archers ; he commends sound ash for military arrows, and preferred it to asp, which, in his day, was generally used for the arrows belonging to the army ; but, for pastime, he thought that none were better than those made of oak, hardbeana, or birch. The feathers from the wing of a goose, and especially of a grey goose, he thought, were preferable to any others for the pluming of an arrow. Thus, in the popular ballad of Chevy Chase, an English archer aimed his arrow at Sir Hugh Mountgomerye with such skill that it hit him on the breast ; and the poet elegantly says,

“The grey-goose-wings that was thereon.
In his heart's blood was wett.”

And Chaucer, in his description of the “squyers yeomen,” in the prologue to the “Canterbury tales,” says,

“And he was clad in cote and hode of grene,
A shefe of pecocke arrowes bryght and shene ;
Under his belt he bare ful thriftely
Well coude he dress his tackle yowmanly ;
His arrowes drouped not with fethers lowe,
And in hande he bare a myghty bowe.”

The adornment of these arrows with peacocks' feathers is not to be considered as a mere poetical flourish, for we have sufficient testimony that such plumage was actually used.

Having thus furnished the archer with his necessary accoutrements, Ascham proceeds to instruct him how they ought to be managed. First of all, he recommends a graceful attitude. The archer should stand fairly, and upright with his body ; his left foot at a convenient distance before his right ; holding the bow by the middle, with his left arm stretched out, and with the three first fingers and the thumb of the right hand upon the lower part of the arrow affixed to the string of the bow. In the second place, a proper attention was to be paid to the notching, that is, the application of the notch at the bottom of the arrow to the bow-string ; we are told that the notch of the arrow should rest between the fore-finger and the middle finger of the right hand. Thirdly, our attention is directed to the proper manner of drawing the bow-string : in ancient times, says Ascham, the right hand was brought to the right shoulder ; but at present it is elevated to the right ear, and the latter method he prefers to the former. The shaft of the arrow below the feathers, ought to rest upon the knuckle of the fore-finger of the left hand ; the arrow was to be drawn to the head, and not held too long in that situation, but neatly and smartly discharged, without any hanging upon the string. Among the requisites necessary to constitute a good archer, are a clear sight, steadily directed to the mark ; and proper judgment, to determine the distance of the ground. He ought also to know how to take the advantage of a side wind, and to be well acquainted with what compass his arrows would require in their flight. Courage is also an indispensable requisite, for whoever, says our author, shoots with the least trepidation, he is sure to shoot badly. One great fault he particularly complains of, which young archers generally fall into, and that is, the direction of the eye to the end of the arrow, rather than to the mark ; to obviate this evil habit he advises such as were so accustomed, to shoot in the dark, by night, at lights set up at a proper distance for that purpose. He then concludes with observing, that " bad tutorage " was rarely

amended in grown-up persons ; and therefore he held it essentially necessary, that great attention should be paid to the teaching an archer properly, while he was young ; "for children," says he, "if sufficient pains be taken with them at the onset, may much more easily be taught to shoot well, than men," because the latter have frequently more trouble to unlearn their bad habits, than was first requisite to learn them good ones.

The marks usually shot at by the archers for pastime, were, "butts, prickles, and roavers." The butt, we are told, was a level mark, and required a strong arrow, with a very broad feather ; the prickle was a "mark of compass," but certain in its distance ; and to this mark strong swift arrows, of one flight, with a middling sized feather, were best suited ; the roaver was a mark of uncertain length ; it was therefore proper for the archer to have various kinds of arrows, of different weights, to be used according to the different changes made in the distance of the ground.

GYMNASTICS.

THE practice of gymnastic exercises is considered highly useful in the physical training of youth. Few play-grounds, attached to good schools, are now without poles, bars, and so on. It is not necessary to attempt an explanation of all the formidable gymnastic feats introduced by German professors, but we may briefly refer to the three most useful and common, namely, Leaping, Walking, and Running.

LEAPING, ETC.

In commencing to leap, the most simple and harmless mode is to jump on level ground from one point to another, either taking a run or not before the leap be attempted, as may suit the inclination.

The run gives a certain impetus to the body, and consequently enables a person to accomplish a far greater distance than when attempted without such assistance. It is of the first importance that the breath be drawn in and retained during the time of the greatest effort, which gives the chest more capability of supporting the rest of the members, forces the blood into the muscular parts, and increases their strength. The two great essentials for good and safe leaping, to acquire which every ear and attention must be bestowed, and without which the practice is both clumsy and dangerous, are lightness and firmness.

A very simple apparatus on which to practise jumping a height may be constructed by fixing two square poles about four feet apart in the ground; let wooden pegs be driven into the back of each, with an inch space between them, on which a light wand may be placed in such a manner that if touched accidentally it will fly from the leaper, and not cause him to fall to the ground.

In leaping without a run, the legs and feet must be placed firmly together, the toes at the mark, the knees bent well up, the head held forward, and the hands thrown up above the shoulders. Thus prepared, the body must be thrown forward with a sudden jerk.

Caution is necessary to descend with a forward inclination, and on the ball of the foot, so as to touch the ground lightly, and so deaden the shock by the spring of the feet and legs.

In taking a long leap, it is not necessary to jump high; but even this applies only to a certain extent, as too low a jump completely frustrates the design. In leaping with a run, the best distance is from eighteen to twenty-five paces.

It is as well to practice taking the spring from both feet, as well as from either separately.

The most extraordinary modern leaper on record was one Ireland, who is said to have been able to leap over a party of mounted dragoons, with their swords drawn; he likewise performed other

most extraordinary feats in leaping. A party of Arabs lately exhibited themselves in London, who made some most astonishing leaps and somersaults without spring-boards. These feats of strength and agility, however, can only be acquired by unremitting practice from the earliest childhood.

LEAPING WITH A POLE.

This is a very easy and pleasing exercise, but rather dangerous if great care be not taken. The principal difficulty to be overcome is to acquire presence of mind to throw the pole and body forward simultaneously, by taking the spring from the feet. Too much dependence must not be placed on the pole, nor must the pupil keep too close to it. The pole to be used need not exceed ten or twelve feet in length; it must be tolerably round, and smooth. The right hand must be placed at the highest point, allowing the play of the muscles of the arm, and the left underneath, with the elbow forming almost a right angle. Thus prepared, the bottom of the pole being placed on the ground, and a spring taken from the left foot, the body is impelled forward with considerable force to some distance.

By practice great perfection may be reached, and upwards of eighteen feet easily cleared. In leaping, or vaulting with a pole over a high object, a run is taken as before, but the pole must be placed about four feet from the object to be cleared; a great height may also be cleared in this manner.

VAULTING.

Is performed by resting the hand on an object, and thereby assisting the body forward, and is of the greatest use in quickly clearing gates, &c. It is done with or without a run, and should be practised both towards the right and left. When perfect in this, the pupil may

learn to keep both hands on a bar or strong fence, and leap straight forward between them, taking great care as to doubling up of his legs and body when springing.

BALANCING, CLIMBING, ETC.

In addition to the preceding exercises many more may be mentioned, all conducive to the health and strength of the pupil.

These consist of balancing on and turning over a horizontal pole, —balancing with hands and leaping over one or both of a pair of horizontal poles running parallel, about a foot apart,—climbing up poles and ropes, &c.

Another mode is to have a high pole fixed in the ground, and from rings on the top a number of loose ropes hang, which being taken hold of by the pupil, support him when he runs round and cause him by the centrifugal force to take what are termed the "Giant strides."

THE DYNAMOMETER,

For measuring the strength, is an instrument calculated to bring out the powers of the muscles to a far greater extent than when exercised without any certain knowledge of their effect. This simple piece of mechanism, consists of an elliptical spring, so arranged with other appliances as to register on a dial-plate the amount of power exercised, in pounds. It is used to test the power of the arms and hands, by being held between them, and compressed or pulled out, which shows the respective power in each case. It is also adapted to signify the power of lifting by the hands, striking vertically and horizontally, and, in fact, will be available in every manner in which the strength can be applied.

WALKING.

It is an acknowledged fact that very few persons naturally walk well, which may principally be accounted for by the

constraints of dress and distortion from labour, or habits of carelessness ; these, combined, give a very awkward gait to some persons. To counteract this, a person should always make a point of keeping the body upright, but not stiff, so as to avoid anything like strutting ; the head should be held well up, with the eyes directed forward, and the shoulders thrown back, to allow the chest to expand fully.

Many persons seem to forget that locomotion should be alone performed by the legs, and not by the hips or shoulders, the throwing of either of which forward is not only fatiguing, but very unseemly.

In placing the feet on the ground, let the outer edge of the heel first touch, and the sole of the foot bear and project the weight of the body forward. It is very bad to attempt to take long steps, out of proportion with the length of limb.

A moderate motion of the arms, however, is necessary ; in common exercise, it should not exceed eight or nine inches before or behind the legs.

In walking long distances, it will be found that soaping the inside of the stocking prevents blisters ; an elder leaf placed between the foot and the stocking will likewise have a similar effect.

Extraordinary feats in walking have been performed at different times by various individuals. The well-known Captain Barclay walked 1,000 miles in 1,000 successive hours (41 days and nights, and 16 hours), a feat that has frequently been performed by other persons since. But this has lately been excelled by a man in the United States, who walked 2,000 miles in 2,000 hours ! Some very quick walkers have also accomplished a speed equal, for a very short distance, to ten miles an hour !

RUNNING

Is a rapid kind of walk, being assisted by a sort of leap, and throwing forward the weight of the person. At every step, the knees are stretched out, the legs kept as straight as possible, the feet

almost graze the ground, the tread is neither with the mere ball of the toe nor with the whole sole of the foot : the whole spring is made rapidly from one foot to the other, so that they pass each other with great velocity. The upper part of the body is inclined forward, the head held well up, so as to counterbalance the forward weight ; the breast is freely projected ; the shoulders are steady, to give a fixed point to the auxiliary muscles of respiration ; the arms are near the sides, and the hands kept equi-distant between the shoulders and elbows, being shut, and the nails turned inwards. It is better scarcely to move the arms at all, as it impedes the process of respiration.

Various extraordinary feats have been performed in running by pedestrians ; and we may mention, as the shortest time of their races, the following :—

One hundred yards in nine and a half seconds ; half-a-mile in two minutes ; one mile in four minutes and ten seconds ; five miles in twenty-five minutes and twenty-seven seconds ; two miles and a quarter in nine minutes and twenty-two seconds ; and twelve miles in an hour.

IN-DOOR AMUSEMENTS.

GAMES OF SKILL.

IN the companion volume to this, entitled *PARLOUR PASTIMES*, there were given an immense variety of Fireside Games, Acting and Pantomime Charades, Riddles, Puzzles, Parlour Magic, &c. It is not my intention to go over the same ground again, but rather to describe some of those higher kinds of indoor sports, fitted for youths and maidens who may be said to have left school; without neglecting, however, the wants and wishes of the junior branches. Let us begin with

CHESS.

THIS is the first of all the scientific games, and probably the most ancient and honourable. Of its antiquity there can be no doubt, for it is believed to have been played at the Siege of Troy, and the honour of its invention has been claimed by various nations. The Chinese, the Greeks, the Italians, the Chaldeans, the Arabians, the Saracens, and numerous tribes among the Orientals have asserted their right to be considered the authors of the noble game; but as we have less to do with its history than its practise, we need not stay to inquire into the question.

The Game of Chess—as at present practised in this country and by the principal civilized nations of the world—is played by two persons, on a board containing sixty-four squares. These squares are generally coloured black and white alternately, and the board should be so placed that each player may have a white square at

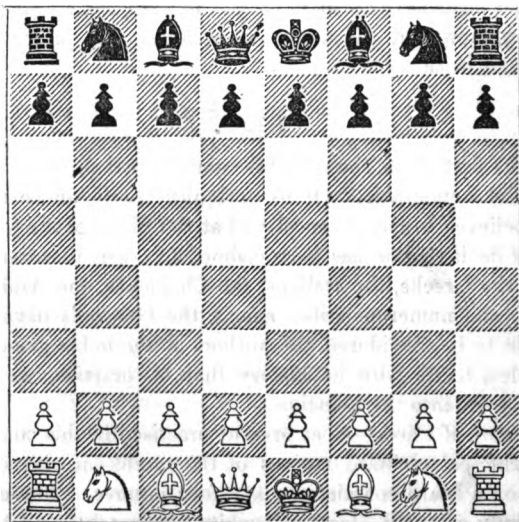
his right-hand corner. The lines of squares running upwards are termed files, whilst those from left to right are called ranks or lines. The rows of squares running obliquely are termed diagonals.

Each player has eight pieces and eight pawns; one set, usually white, and the other black or red. The pieces on each side are,



AND EIGHT PAWNS.

The following diagram represents



THE CHESS-BOARD WITH THE PIECES PLACED IN THEIR PROPER ORDER.

The moves of the several pieces are as follows :—

The KING moves one square at a time, in any direction; and once in the course of the game is allowed a jump of two squares; that is, when the move called CASTLING takes place. This I will explain presently. The KING never leaves the board, and his person is sacred from arrest. The QUEEN moves in lines in all directions, backwards or forwards, from end to end, or side to side, of the board, one or more squares at a time. The BISHOP moves to and fro diagonally, on its own colour. The KNIGHT has a peculiar oblique move. From its place in the diagram it has three moves—to the King's Bishop's third place, to the King's Castle's third, and to the place of the King's pawn; and thence, by a series of forward and sideway jumps, it has the power of passing on to every one of the sixty-four squares on the board. The CASTLE, or ROOK, moves only in right lines, up, down, or across the board, one or more squares at a time. The PAWNS move straight forward one square at a time, except at the commencement of a game, when they have the privilege of moving two squares. But they capture the enemy diagonally. They are never allowed to retreat like the other pieces; but if they can be pushed forward on to the last square of the opposite side, they may be changed for, or promoted to, any other working piece. Thus, you may have two or more Queens, three or more Bishops, Castles, or Knights, in the course of a single game. The piece usually claimed for an advanced pawn, however, is the Queen; hence the move is called *going to Queen*. You will soon discover that on a proper handling of the pawns much of the success of the game depends; but of this anon. There is a move, too, peculiar to the pawns, which is little understood. Let me explain it. If a white pawn, say, has moved forward into the fifth square, and a black pawn, in its first move makes a jump of two squares, the latter passes the empty space or field of its opponent. Then the white pawn has the privilege of removing the

black one from the board and passing into the space he hitherto guarded. This is called taking "in passing," (*en passant*) which I shall describe more fully by-and-bye.

CASTLING is performed in this way: if the space between the King and Castle on either side be open, the King moves two squares from his place, and the Castle is brought to the side of the King farthest from his own square.

All the pieces except the pawn capture in the direction in which they move. In taking, you remove the adverse piece, and place your own on the square occupied by the former, and not, as in the game of draughts, on the square beyond.

The object of the game is to Checkmate the adverse King, *i.e.*, to force him into such a position that he cannot move out of check, take the piece which checks him, or interpose any piece. The party whose King is thus placed loses the game. When the King is in such a position that, were he any other piece, he would be liable to be taken, he is said to be in *Check*; and he must then either take the opposing piece, interpose another piece, or move out of check. The whole art and mystery of the game is to bring such a force to bear upon him as allows him no escape, when he is said to be *Checkmated* and his game is lost. For instance, suppose the black King to be placed on any square of the upper line. A white Queen in the opposite corner square of the same line, and a white Castle on any square commanding the second line, would be Checkmate if the black had no pieces to interpose. This is the simplest form of Checkmate.

Stalemate is such a position of the King that, although not in check, he cannot stir without moving into check with one or other of the opposing pieces. Stalemate is considered a drawn game.

CHESS NOTATION.

The method generally used of describing the moves of a game

is to suppose the board divided into two parts. Each half of the board is then subdivided, and each square derives its appellation from the names of the respective pieces. Therefore, the square on which either king is placed at the beginning of a game, is called the king's square, the one in front, the king's second square, the next on the same file the king's third square, and so on. The bishop standing next to the king is called the king's bishop, and the square which he occupies, the king's bishop's square; the next square on the same file, is called the king's bishop's second square, &c. Next to the king's bishop stands the king's knight, and the square on which he stands is called the king's knight's square, and the other squares on the same file, the king's knight's second, third, &c., squares. On the square adjoining the king's knight stands the king's rook, and the other squares on the same file are called the king's rook's second, third, &c., squares. On the other side, next to the king stands the queen, on the queen's square; the queen's bishop, queen's knight, and queen's rook, following on their respective squares; the squares in front being designated in the same manner as the pieces on the king's side. The pawns take their names from their superior officers; so that the pawn before the king is called the king's pawn, that before the queen the queen's pawn, that before the king's bishop, the king's bishop's pawn, and so on with the other pieces.

In the instructions that follow I have found it necessary to recapitulate somewhat, so that the youthful student may fully understand the nature of the game. Various innovations have from time to time been introduced into the established game, but they have all fallen into disuse. Lately it was proposed to double the size of the board and the number of the men, so that four persons might play at one table, but the suggestion met with no encouragement from the members of the chess clubs.

By the diagram below the system of Chess notation universally adopted may be seen at a glance. The white pieces are moving upward.

BLACK.

Q.B.sq.	Q.Kt.s.	Q.B.sq.	Q.sq.	K.sq.	K.B.sq.	K.Kt.s.	K.R.sq.
Q.R.8.	Q.Kt.8.	Q.B.8.	Q.8.	K.8.	K.B.8.	K.Kt.8.	K.R.8.
Q.R.7.	Q.Kt.7.	Q.B.7.	Q.7.	K.7.	K.B.7.	K.Kt.7.	K.R.7.
Q.R.6.	Q.Kt.6.	Q.B.6.	Q.6.	K.6.	K.B.6.	K.Kt.6.	K.R.6.
Q.R.5.	Q.Kt.5.	Q.B.5.	Q.5.	K.5.	K.B.5.	K.Kt.5.	K.R.5.
Q.R.4.	Q.Kt.4.	Q.B.4.	Q.4.	K.4.	K.B.4.	K.Kt.4.	K.R.4.
Q.R.3.	Q.Kt.3.	Q.B.3.	Q.3.	K.3.	K.B.3.	K.Kt.3.	K.R.3.
Q.R.2.	Q.Kt.2.	Q.B.2.	Q.2.	K.2.	K.B.2.	K.Kt.2.	K.R.2.
Q.R.sq.	Q.Kt.s.	Q.B.sq.	Q.sq.	K.sq.	K.B.sq.	K.Kt.s.	K.R.sq.

WHITE.

EXPLANATION OF THE PRINCIPAL TECHNICAL TERMS IN THE GAME.

Check.—When an attack is made on the king by a piece or pawn, he is described as being checked. The king may, as circumstances arise, be relieved from check by either of the following methods:—
 1. By taking the piece or pawn which checks. 2. By interposing a man between your king and the piece checking him. 3. By moving your king out of check.

Simple check is when king is checked by a single piece only.

Double check occurs when two pieces give check at the same time, and which may happen on the same move.

Check by discovery is when, by removing a piece or pawn, check is suddenly unfolded from another piece whose attack was previously hidden by the position of the piece now removed. The following will give an illustration of check by discovery and double check at the same time:

WHITE.

B. at K. R. sq.

Kt. at K. B. 3rd.

BLACK.

K. at his 5th.

By playing the knight either to queen's second square or king's knight's 5th, you accomplish at one move both check by discovery and double check.

Checkmate.—When the king is forced into such a position as to be unable to be moved out of check, take the checking piece, or interpose any piece, he is said to be checkmated, and the party so checkmated loses the game.

Stalemate.—When it is your turn to move, and your king, without being actually in check, is so placed that you cannot move him without placing him *en prise*, and at the same time you have no other piece or pawn that can be played, your king is said to be stalemated.

Doubled pawn.—When two pawns are on the same file, the front pawn is called a "doubled pawn."

Castling.—This is a move peculiar to the king, in combination with either of the rooks, which he has the privilege of playing once in the game, under certain restrictions, and is usually made in order to place the king in a position of greater security. The only method of castling is as follows:—To castle with the king's rook, you must move the rook to the king's bishop's square, and the king to the king's knight's square: with the queen's rook, you must play the rook to the queen's square, and the king to the queen's bishop's

square;—thus in either case the king moves two squares, and the rook, being brought over, is placed on the adjoining square. To be enabled to castle, neither the king nor rook must have been moved; the king must not be in check; there must not be any piece between the king and rook, and neither of the squares upon which the king or rook traverses or rests upon in castling must be commanded by an adverse piece.

Drawn game.—When neither party can checkmate the other, the result is a drawn game. There are several sorts of drawn games: 1. By perpetual check; *i.e.*, by perpetually attacking with one particular piece which compels a repetition of the same mode of defence. 2. When you have not sufficient force, as a king and knight only, &c., &c. 3. By stalemate. 4. When both players persist in acting on the defensive. 5. When the remaining forces of each player are equal, or nearly equal; each, for instance, remaining with a queen or rook, &c., &c., and it becomes evident that no effective result can be produced, the game is usually given up or withdrawn. 6. When, having sufficient force, you are unable to effect checkmate within fifty moves.

En prise.—When a piece is attacked by another, it is said to be *en prise* of the attacking piece.

To win the exchange.—When you win a rook for a bishop or knight, you are said to win the exchange.

Gambit.—The term is derived from an Italian word signifying *to wrestle*, and is given to a peculiar opening of a game, in which a pawn is sacrificed at the second move by the player first moving, with the chance of gaining compensation through the attack thereby gained. The two principal gambits are the king's and queen's. The king's gambit consists in each player moving his king's pawn two squares at the first move; the first player then moves his king's bishop's pawn two squares, and the second player takes it with his king's pawn. The queen's gambit is played in a similar manner, with the two queen's pawns, and the queen's bishop's pawn.

Gambit Pawn.—This term applies to the pawn sacrificed in

opening the gambit, as well as to the pawn which captures the proffered pawn. Thus, in the gambit, the second player's king's or queen's pawn, after having taken the first player's king's bishop's or queen's bishop's pawn, is called the *gambit pawn*.

J'adoube.—A French phrase, signifying I adjust, I replace, or arrange; and must be used when you touch a piece or pawn without intending to play it.

Minor pieces.—The knight and bishop are termed minor pieces.

Passed pawns.—A pawn is called *passed* when it is not prevented by any of the adverse pawns, either in front, or on one of the two files immediately right or left, from reaching its eighth square.

Queening a pawn.—You are said to queen a pawn when you have advanced it to its eighth square. It may then assume the power of a queen, rook, bishop, or knight, just as the exigencies of your game may require.

To take en passant.—The following example will best explain this phrase:—Place a white pawn on white king's rook's second square, and a black pawn on king's knight's 5th. If the white pawn advance one square, it is clear that it can be taken by the black pawn; but if you play the white pawn two squares, the black pawn may, if the circumstances of the game require it, take the white pawn, just in the same manner as though it had been played one square only. This is called *en passant*, because the pawn passes over a square attacked by the adverse square. A piece, it must be observed, cannot take or be taken *en passant*.

To interpose, or cover.—When you interpose one of your men between your king when in check, or a piece attacked and the piece attacking, you are said to cover such check or attack.

Isolated pawn.—A pawn entirely severed from its fellows is termed an isolated pawn.

Fool's mate.—A condition to which beginners are very liable. It is usually accomplished as follows:—

WHITE.	BLACK.
K. Kt. P. 2 squares.	K. P. 2 squares.
K. B. P. 1 square.	Q. mates.

Scholar's mate is effected thus :—

WHITE.	BLACK.
K. P. 2 squares.	K. P. 2 squares.
K. B. to Q. B. 4th.	K. B. to Q. B. 4th.
Q. to K. R. 5th.	Q. P. 1 square.
Q. takes K. B. P., giving scholar's mate.	

RELATIVE VALUE OF THE PIECES.

THE pawn, as the lowest piece in this case of value, is usually considered as the unit by which to measure the value of the other pieces. It is, however, difficult to measure the pieces by this standard. The king's, queen's, and bishop's pawns are called the *centre pawns*, and are of more value than the other pawns, particularly in the beginning and middle of the game. The rook's pawns are considered as least in value.

The bishops and knights are considered to be equal in value; and are worth rather more than three pawns.

A rook is valued at five pawns, and may be exchanged for a minor piece and two pawns, and two rooks may be exchanged for three minor pieces.

The queen is equal to two rooks and a pawn, and is superior in value to any three minor pieces.

The relative value of the king, from the nature of the game, cannot be estimated. His powers of attack, however, from his being able to move both in right lines or diagonally, are very considerable. At the latter end of the game, his strength materially increases, especially when the issue of the struggle is to be determined by pawn play.

GENERAL OBSERVATIONS.—THE KING.

It is rarely good play to move the king about the board at the commencement of the game; but it is good play to castle the king early in the game, and generally better with king's rook than with queen's, as he is less subject to attack, and better able to repel one on that side than the other. Should you not have castled previously to an exchange of queens, it is often better to move the king than to castle, and the king's bishop's second square is usually the best situation for the king. After castling, do not advance the pawns in front of the king too early. When the principal forces are removed by capture from the board, the king becomes a useful and highly active agent either for attack or defence. Be careful of taking a pawn in front of your king, as it may shield him from attack. Always have some probable advantage in view in checking the adverse king, and do not check for mere checking's sake. In checking, be on your guard lest your adversary retort the attack upon yourself. It is, however, generally good play to give check, when by so doing you force the king to move, as you may thereby prevent his castling. Avoid playing your queen in front of your king, and do not remove her unnecessarily too far from her royal spouse. When possible, cover a check upon your king with a piece that attacks the checking piece rather than with one that does not. It should be borne in mind, that when each party has but a king and a pawn or two, he who manœuvres his king best will mostly win. Adverse kings must never stand next each other without a square interposing.

THE QUEEN.

'Ponziani has aptly styled the queen the "Achilles of the field." She is the most powerful piece at chess, and it is therefore better that she should not be employed to defend any piece or square when it can be done with an inferior piece. Generally, it is not

good play to move the queen too far away from home at an early period of the game, as your adversary, by attacking her with inferior pieces, compels her to retire, and forces you to lose many moves, at the same time that he brings his own pieces into play. Be cautious, also, in taking a pawn, if it remove the queen too far away from the scene of action, as a skilful player will often permit you to win a pawn with the queen with this object in view. Beware lest your queen and a minor piece be forked, which generally results in the loss of the latter. When the king and queen are on the same diagonal, beware of the loss of queen, either by an attack by the adverse bishop, or by her being pinned by such bishop. It is generally bad play to make an attack with the queen unsupported with other pieces, as her power is materially greater when she attacks in combination with some other of your forces.

THE CASTLE OR ROOK.

The rook has seldom such scope for action in the early part of the game. When, however, the battle-field becomes thinned, endeavour, as speedily as you can, to get the rooks into communication with each other, and bring them as much as possible into action. Endeavour to double your rooks—that is, to place them on the same file, supporting each other : thus situated, on a clear field, their united power equals that of a queen. Prevent, if possible, your adversary from doubling his rooks. Should your adversary play one of his rooks on an open file already occupied by one of your own rooks, it is generally better to defend with your own rook than to take his or remove your own. It is very frequently good play to post one of your rooks on the adversary's *second rank*, because it frequently confines his king, and, towards the end of a game, is usually a decisive move. It is a too frequent fault, especially with young players, to take off the rooks early in

exchange. It is a powerful reason for playing out your pieces early in the game, that while at home they not only remain inactive and almost useless, but utterly prevent the rooks from coming into action.

THE BISHOP.

It is generally conceded that the king's bishop is slightly superior to the queen's in the beginning of the game, as it can check the adverse king on his own square, and also after he has castled. It is, consequently, good play sometimes to offer to exchange the queen's bishop, or queen's knight for your adversary's king's bishop. At the beginning of the game his best position is at queen's bishop's 4th square, attacking the adverse king's bishop's pawn. If the bishop cannot be played to that square, or you are under the necessity of removing it, you should play it to your queen's 3rd square, which is the next best place for it. It must, however, be remarked, that the king's bishop should rarely be played to the queen's 3rd square before the queen's pawn is moved, although circumstances *may* arise when this is the best play. Should your adversary, when your bishop is at queen's bishop's 4th square, provoke a change of bishops by playing his queen's bishop to king's 3rd square, it depends upon the circumstances of your game whether you should accept it: it is not always prudent, as although, by accepting the challenge, you may double the pawns on his king's file, you at the same time afford him an open range for his king's rook, when he has castled. Where it is not prudent to accept the proffered bishop, the best play will be to queen's knight's 3rd. Should you, at the close of the game, be strong in pawns, endeavour to get rid of the adverse bishops, as they retard the march of the pawns, in many instances, better than the rooks or knights. Also endeavour, should you remain with two or three pawns and one bishop, to keep the pawns on squares the reverse in

colour to the bishop's range, so as not to obstruct the power of the latter piece in action, and to prevent the approach of the adverse king. Should you, however, have the worst of the game, it is generally better to place them on the same colour as the bishop's, so that he may defend them. Never lose sight of the power possessed by the bishop—that of pinning an adverse knight or rook ; and do not too hastily exchange your bishops for the knights, although generally, in average positions, ranked of equal value.

THE KNIGHT.

The singular move of the knight makes all the calculations in which they are concerned very difficult. His power of overleaping the other men into the midst of the adverse ranks, of leaping back again, if attacked, within its own, and of attacking without putting himself *en prise*, renders it necessary to observe with extreme caution the subtle attacks of this piece, which cannot be prevented by the interposition of another piece. The knight is the favourite piece of most of the leading players in every country. It is rarely good play to move the knights to the rook's files ; their power becomes materially diminished on the side of the board. The best place for the king's knight, at the commencement of the game, is the king's bishop's third square, because it then attacks your adversary's king's pawn when moved two squares, and it also prevents the adverse queen from playing to your king's rook's fourth—a position frequently of restraint and danger to your king. It is a common error to suppose that the knight should not be played to the bishop's third square before the bishop's pawn has been moved, and therefore to play it to the king's second square ; this generally leads to a very bad game. The queen's fourth square is generally a very attacking position for the queen's knight. The queen's third is also an advantageous position for your knight, especially if the adverse queen's pawn be still at its own square. In most cases

the knights and bishops should be brought out first of the pieces. The knight, with three or four pawns, in most cases, has an advantage over a bishop with an equal number of pawns at the end of the game. This arises mainly from his power of leaping from white to black, and being thus able to attack the pawns on any square, whereas the bishop can only attack them when on squares of the colour of his diagonal. The knight has the peculiar power of covering each square of the board in sixty-four consecutive moves.

We will now play a game, the moves of which, if followed carefully, will afford greater instruction than almost any amount of written advice. Black plays first.

BLACK.

1. K B P two
2. Q P two
3. K Kt to B third
4. K P one
5. Q P takes P
6. Q Kt to B third
7. Q B to Q second
8. K B to K Kt fifth (check)
9. Castles
10. K Kt to Q fourth
11. Q Kt to Q R fourth
12. Q takes B
13. K Kt takes Q
14. B takes Kt
15. B to Q Kt fourth
16. B takes P
17. Q Kt takes B
18. Q Kt P two
19. Q R P one

WHITE.

1. Q P two
2. Q B P two
3. K Kt to B third
4. Q B to K B fourth
5. Q to Q R fourth (check)
6. K P one
7. Q takes P
8. Q Kt to B third
9. K B to Q third
10. Q B to K fifth
11. Q B takes Q B P
12. Q takes Q
13. Castles on K side
14. P takes B
15. Q B P one
16. B takes B
17. K R to Q B square
18. Q R P two
19. Q R to Q R second

- 20. K Kt to Q fourth
- 21. K R to K square
- 22. P takes P
- 23. K R takes R
- 24. Q Kt one
- 25. Q Kt to Q seventh
- 26. Q Kt P one
- 27. R to Q R seventh
- 28. K Kt to Q Kt fifth

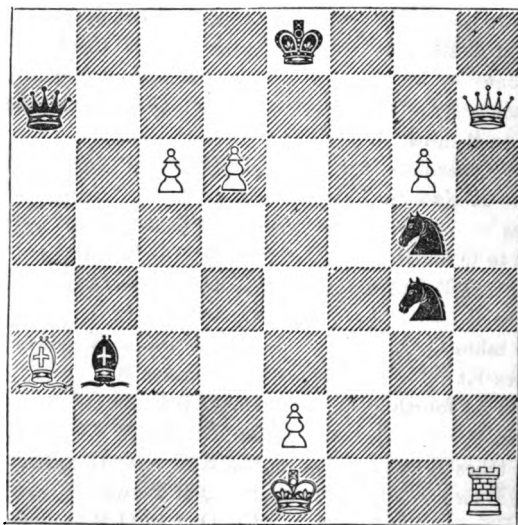
- 20. Kt to K Kt fifth
- 21. P takes P
- 22. Q R takes R
- 23. Kt takes K P
- 24. Kt to Q B fifth
- 25. K Kt P one
- 26. Kt to Q third
- 27. R to Q B fifth

And Black wins.

A few problems for practice will complete our lessons on this interesting game.

PROBLEM I.

BLACK.



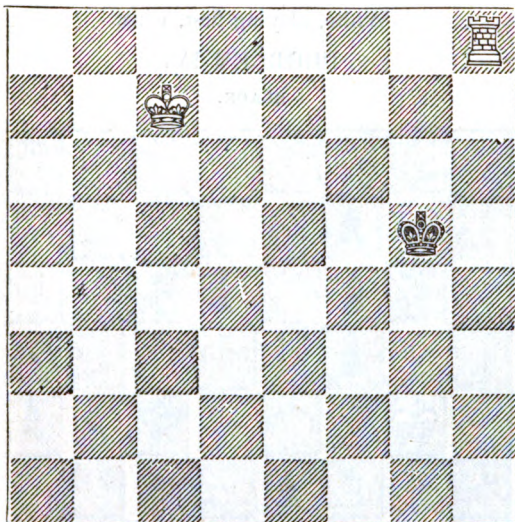
WHITE.

White to play and mate in one move.

PROBLEM II.

Illustrative of the power of the Castle.

BLACK.



WHITE.

White to play and mate in three moves.

PROBLEM III.

Place the men in the following order :—

WHITE.

K at his second
 R at Queen's square
 B at king's sixth
 B at queen's sixth

BLACK.

K at his R's square
 R at Q Kt's second
 R at Q R's square
 B at Q B's sixth

Kt at K B's third

Pawns at K R's second, K Kt's
second, K's fourth, Q B's se-
cond, and Q R's second.

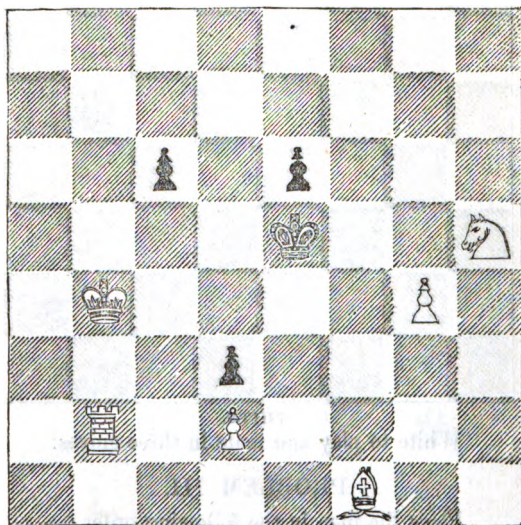
Kt at Q Kt's square

Pawns at K R's second, K B's
third, K's fourth, Q B's third,
and Q R's fourth

White, playing first, wins.

PROBLEM IV.

BLACK.

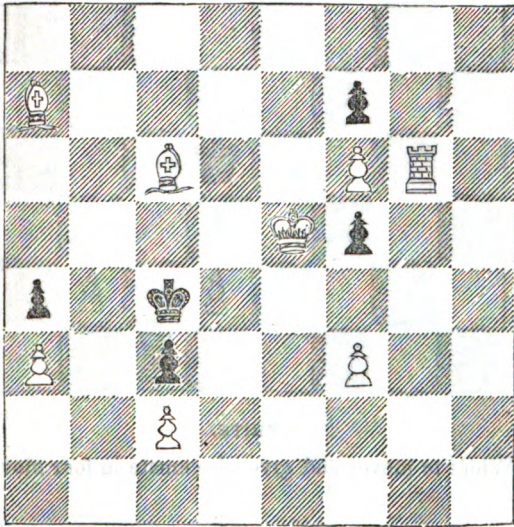


WHITE.

White, playing first, gives checkmate in four moves.

PROBLEM V.

BLACK.

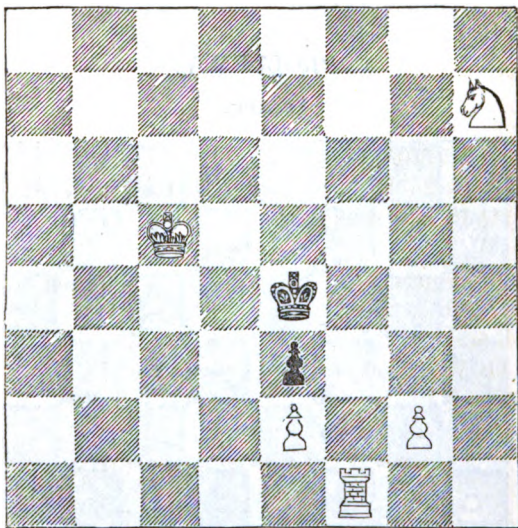


WHITE.

White to play, and checkmate in three moves.

PROBLEM VI.

BLACK.



WHITE.

White to move, and give checkmate in four moves.

SOLUTIONS TO THE PROBLEMS.

Problem I.—Queen to Rook's 8th, checkmate.

Problem II.—The solution is so simple that I leave it to the player's ingenuity to discover.

Problem III.—Black has various defences, but mate by the white is inevitable.

PROBLEM IV.

WHITE.

1. K to Q B 5th.
2. B to K Kt 2nd (ch.) 2
3. R to Q B 2nd
4. P gives mate

BLACK.

- K moves
K must return
P takes rook

PROBLEM V.

WHITE.

1. R to K Kt fifth
2. B to K Kt 2 (ch.)
3. K to Q 4th discovers mate

BLACK.

1. K moves
2. K must move to 2 K fourth

PROBLEM VI.

WHITE.

- P to Kt 4th
R to B 6th
Kt to his 5th (check)
R mates

BLACK.

- K moves
K moves
K moves

PROBLEMS FOR SOLUTION.

I.

WHITE.

- K at Q B 2nd
R at K 6th
Kts at K 3rd and Q Kt 7th
Pawns at Q 2nd and Q Kt 3rd

BLACK.

- K at Q 5th
Kts at Q B 4th and K 4th
Pawns at K 2nd and 5th

White to mate in three moves.

II.

- K at Q R 2nd
Kt at Q 5th
Ps at Q 3rd
Q B 2nd and Q R 3rd

- K at Q R 5th
Q at Q B 1st
Kt at K 4th
P at Q R 4th

White to mate in three moves.

G

III.

WHITE.

BLACK.

Q at her 6th
 R at K B 3rd
 Kt at K 2nd
 B at K Kt 4h

King at his 5th

White to mate in four moves.

IV.

K at his Kt 4th
 Q at K R 4th
 Kt at K R 3rd
 Pawns at K B 2nd and Q B 6th

King at his 5th
 P at Q B 4th

White to mate in four moves.

V.

K at Q B 6th
 R at K B 4th
 B at K B 3rd
 Kt at Q 3rd

K at K 3rd

White to mate in four moves.

VI.

K at K B 7th
 R at Q B 3rd
 B at K B 8th
 Pawns at Q 2nd and K B 2nd

K at Q 5th

White to mate in four moves.

THE ESTABLISHED LAWS OF THE GAME OF CHESS.

THE following Laws have been in general use for the last fifty years.
 A few years since, they were revised by a Committee of the London

Chess Club established in 1807; and are now adopted by all the recognised Chess Clubs in Great Britain and the continent of Europe.

I.

The Chess-board must be so placed that each player has a white corner square nearest his right-hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

II.

If a piece or pawn be misplaced at the beginning of the game either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

III.

Should a player, at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

IV.

If a player, undertaking to give the odds of a piece or pawn, neglect to remove it from the board, his adversary, after *four* moves have been played on each side, has the choice of proceeding with or recommencing the game.

V.

When no odds are given, the players must take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

VI.

The player who gives the odds has the right of moving first in each game, unless otherwise agreed. Whenever a pawn is given it is understood to be always the king's bishop's pawn.

VII.

A piece or pawn touched must be played, unless at the moment of touching it the player say "*J'adoube*," or words to that effect *but if a piece or pawn be displaced or overturned by accident, it may be restored to its place.*

VIII.

While a player holds the piece or pawn he has touched, he may play it to any other than the square he took it from; but, having quitted it, he cannot recall the move.

IX.

Should a player take one of his adversary's pieces or pawns, without saying "*J'adoube*," or words to that effect, his adversary may compel him to take it; but, if it cannot be legally taken, he may oblige him to move the king; should his king, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

X.

Should a player move one of his adversary's men, his antagonist has the option of compelling him—1st, to replace the piece or pawn, and move his king; 2nd, to replace the piece or pawn and take it; 3rd, to let the piece or pawn remain on the square to which it had been played, as if the move were correct.

XI.

If a player takes one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to take it with a piece or pawn that can legally take it, or to move his own piece or pawn which he touched.

XII.

Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

XIII.

If a player make a false move, *i.e.*, play a piece or pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties: *viz.*, 1st, of compelling him to let the piece or pawn remain on the square to which he played it; 2nd, to move correctly to another square; 3rd, to replace the piece or pawn and move his king.

XIV.

Should a player move out of his turn, his adversary may choose whether both moves shall remain, or the second be retracted.

XV.

When a pawn is first moved in a game, it may be played one or two squares; but in the latter case the opponent has the privilege of taking it *en passant* with any pawn which could have taken it had it been played one square only. A pawn cannot be taken *en passant* by a piece.

XVI.

A player cannot castle in the following cases:—

1. If the king or rook have been moved.
2. If the king be in check.
3. If there be any piece between the king and the rook.
4. If the king pass over any square attacked by one of the adversary's pieces or pawns.

Should a player castle in any of the above cases, his adversary has the choice of three penalties—*viz.*, 1st, of insisting that the move remain; 2nd, of compelling him to move the king; 3rd, of compelling him to move the rook.

XVII.

If a player touch a piece or pawn that cannot be moved without leaving the king in check, he must replace the piece or pawn and move his king; but if the king cannot be moved, no penalty can be inflicted.

XVIII.

If a player attack the adverse king without saying "Check," his adversary is not obliged to attend to it; but if the former, in playing his next move, were to say "Check," each player must retract his last move, and he that is under check must obviate it.

XIX.

If the king has been in check for several moves, and it cannot be ascertained how it occurred, the player whose king is in check must retract his last move and free his king from the check; but if the moves made subsequent to the check be known, they must be retracted.

XX.

Should a player say "Check," without giving it, and his adversary, in consequence, move his king, or touch a piece or pawn to interpose, he may retract such move, provided his adversary has not completed his last move.

XXI.

Every pawn [which has reached the 8th or last square of the chess-board must] be immediately exchanged for a queen, or any piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more queens, three or more rooks, bishops, or knights.

XXII.

If a player remain, at the end of the game, with a rook and

bishop against a rook, with both bishops only, the knight and bishop only, &c., he must check-mate his adversary in fifty moves on each side at most, or the game will be considered as drawn; the fifty moves commence from the time the adversary gives notice that he will count them. The law holds good for all other check-mates of pieces only, such as queen, or rook only, queen against a rook, &c., &c.

XXIII.

If a player agree to check-mate with a particular piece or pawn or on a particular square, or engage to force his adversary to stale-mate or check-mate him, he is not restricted to any number of moves.

XXIV.

A stale-mate is a drawn game.

XXV.

If a player make a false move, castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a piece or pawn, or he will not be allowed to inflict any penalty.

XXVI.

Should any question arise respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful disinterested bystanders, and their decision must be considered as conclusive.

With a few general hints applicable to all players, we conclude :—

Place the board with a white square to the right hand, and the queen on her own colour.

If you touch a piece (except for the purpose of adjusting it) you must move it.

If you touch one of your adversary's men, he may insist on your taking it, or moving your king.

If you make a false move, your adversary may insist on its remaining, or oblige you to replace your piece, or move your king; but if it be not observed by either of you, the move must remain.

When check is given, you must say "Check," or your opponent need not notice it. You cannot move a piece which will expose your own king to check.

You cannot castle after having moved either your king or castle, or if the act causes your king to pass over a line commanded by an opposing piece; or if the king is in check, he cannot castle to get out of it.

. You cannot move into check.

Do not allow your hand to linger over the board, but make up your mind and move at once.

In every fresh game the players change the pieces, and take the first move alternately.

Accustom yourself to play with either black or white.

KEEP YOUR TEMPER!

DRAUGHTS.

DRAUGHTS is played on a board in all respects like a chess board, by two persons. The draught-men, twenty-four in number, and distinguished by their colours white and black, or white and red, are moved from each extreme towards the centre; the board being placed between the players in such manner that each may have a double corner to the right hand, whether the white or black squares be played on.

On commencing the game, each player has twelve men, respectively placed on the white squares of the three first lines of the board.

The men being placed upon the board, the game is opened, and continued by each player moving alternately, the right of the first move, as well as the choice of men, being decided by lot.

The men move forward diagonally, one square at a time, in the white squares; but any man attaining the extreme line of the board assumes the name and power of a king, and is crowned by having another man placed on him. He can then move backwards and forwards indifferently; not, however, off the white squares.

The men capture in the direction in which they move, by leaping over any hostile piece that may be *en prise*, and taking up the vacant white square beyond him; the captured piece being removed from the board.

From this it will be obvious, that any man left unsupported, that is, having a vacant white square on either line of diagonals behind him, is liable to be taken by any of the enemy's men in a position to effect the capture; and, moreover, that if several men are left unsupported in a similar manner, they may all, by possibility, be taken, by one and the same man of the enemy, at one and the same move.

The game is won by capturing or blockading the men of the adversary, so that he has nothing left to move; but occasions will occur where the number of men remaining on the board are very few and equal in number, and the players tolerably well matched, so that neither party can hope to gain much advantage; in such a case as this, a persistence in play is rather a trial of temper than of strength, and courtesy will dictate the young player to draw the game. With two kings on each side, the game may be claimed as drawn by the player possessing the line of the double corner.

On commencing the game, and while each party continues to give man for man, the move will alternately belong to each. Having the move is a decided advantage over even a skilful opponent in certain cases. By having the move is meant, possessing that situation on the board which will eventually enable you to drive your adversary into a confined position, and thereby finally secure the last move to yourself; but where your men are in a confined position, the move would not only be of no service to you, but might cause you the loss of the game. Count the men and squares, and if one of them prove even and the other odd, you have the move; when both are even, or both odd, you have not the move.

LAWS OF THE GAME.

1. The first move of every game must be taken alternately by each player, whether the last be won or drawn.
2. Pointing over the board, or using any action to interrupt the adversary in having a full view of the men is not allowed.
3. The men may be properly adjusted in any part of the game, and after they are so placed, whichever player touches a man must play him somewhere; but if the man has been so moved as to be visibly over the angle separating the squares the party is playing from and to, that move must be completed.
4. In standing the huff, it is optional with the opponent either to take the man, or insist upon his antagonist taking the piece so omitted by the huff.
5. If either party, when it is his turn to move, hesitates above three minutes, the other may call upon him to play; and if, after that, he delays above five minutes longer, he loses the game.
6. During a game, neither party may quit the room without the other's consent, and a third person should decide the time to be allowed for his absence.
7. In playing the losing game, either party can insist upon his opponent taking all the men he has to lose.

9. When a game has been long and tedious, with a small number of men only remaining, and little chance of coming to an end, the stronger party may be called upon to win the game, in a certain number of moves, say, forty for each player, or to relinquish it, as drawn. If there be two kings opposed to one king, the moves are not to exceed twenty for each player.

MAXIMS FOR PLAYING.

1. Always endeavour to keep your men towards the centre of the board, as they can then act on the diagonals on either side of them. A man in the side squares has half his power only.

2. Be not ~~rash~~ in your movements, but ~~make~~ your moves with deliberation, and endeavour to look for the consequences of the act before it is too late.

3. Never ~~show~~ indecision, nor touch a man ~~without~~ moving it.

4. Calculate the moves mentally. It is ~~like~~ inelegant and improper to point with your finger from square to square.

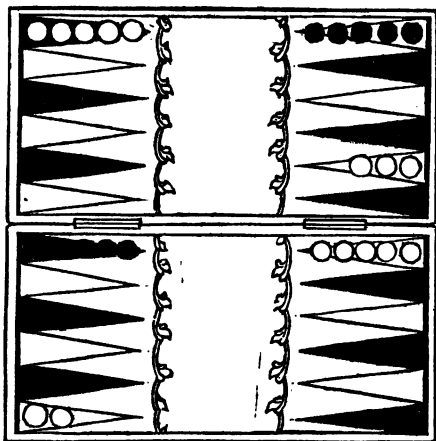
5. Avoid conversation, with a view of annoying or confusing your adversary. If you are the conqueror, be a noble one, and do not triumph over a fallen foe. In the event of repeated defeats, let it act as a spur to study and practice; and, under all circumstances, be sure, as we said in chess, to keep your temper.



BACKGAMMON.

THIS game was anciently called Tables, and at the commencement of the last century was a very favourite and fashionable amusement. It is played by two persons upon a table divided into two; or rather four, two inner and two outer tables—upon which are marked twelve black and twelve white points, marked alternately as in the following diagrams. Most folding draught boards have a backgammon box inside.

Each player has fifteen draught men (black and white), which are thus disposed in the table :—If you play into the right-hand table, two of your men are placed upon the ace-point in your adversary's inner table ; five upon the sixth point in his outer table ; three upon the fifth point in your own outer table ; and five upon the sixth point in your own inner table. Your adversary's men are placed in like manner, in a directly opposite position. The great object is to bring your men round into your inner table ; and all throws of the dice that tend to this, and impede your adversary, are in your favour.



BACKGAMMON BOARD ARRANGED FOR THE GAME,

The first most advantageous throw of the dice is of aces, as it blocks the sixth point in your outer table, and secures the cinque point in your inner table ; so that your adversary's two men upon your ace point cannot escape with his throwing either from five or six. This throw is, therefore, often asked and given between players of unequal skill, by way of odds.

HINTS, OBSERVATIONS, AND CAUTIONS.

1. By the directions given to play for a gammon, you are voluntarily to make some blots; the odds being in your favour that they are not hit; but should that so happen in such case, you will have three men in your adversary's table; you must then endeavour to secure your adversary's cinque, quatre, or trois point, to prevent a gammon, and must be very cautious how you suffer him to take up a fourth man.

2. Take care not to crowd your game, that is, putting many men either upon your trois or deuce point in your own table; which is, in effect, losing those men by not having them to play. Besides, by crowding your game, you are often gammoned; as, when your adversary finds your game open, by being crowded in your own table he may then play as he thinks fit.

3. By referring to the calculations, you may know the odds of entering a single man upon any certain number of points, and play your game accordingly.

4. If you are obliged to leave a blot, by having recourse to the calculations for hitting it, you will find the chances for and against you.

5. You will also find the odds for and against being hit by double dice, and consequently can choose a method of play most to your advantage.

6. If it be necessary to make a run, in order to win a hit, and you would know who is forwardest, begin reckoning how many points you have to bring home to the six-point in your table the man that is at the greatest distance, and do the like by every other man abroad; when the numbers are summed up, add for those already on your own tables (supposing the men that were abroad as on your sixth point for bearing) namely, six for every man on the six, and so on

respectively for each ; five, four, three, two, or one, for every man according to the points on which they are situated. Do the like to your adversary's game, and then you will know which of you is forwardest, and likeliest to win the hit.

DIRECTIONS FOR A LEARNER TO BEAR HIS MEN.

1. If your adversary be great before you, never play a man from your quatre, trois, or deuce points, in order to bear that man from the point where you put it, because nothing but high doublets can give you any chance for the hit ; therefore, instead of playing an ace or a deuce from any of the aforesaid points, always play them from your highest point ; by which means, throwing two fives, or two fours, will, upon having eased your six and cinque points, be of great advantage : whereas, had your six-point remained loaded, you must perhaps be obliged to play at length those fives and fours.

2. Whenever you have taken up two of your adversary's men, and happen to have two, three, or more points made in your own table, never fail spreading your men, either to take a new point in table, or to hit the man your adversary may happen to enter. As soon as he enters one, compare his game with yours ; and if you find your game equal, or better, take the man if you can, because it is twenty-five to eleven against his hitting you ; which being so much in your favour, you ought always to run that risk, when you have already two of his men up : except you play for a single hit only.

3. Never be deterred from taking up any one man of your adversary by the apprehension of being hit with double dice, because the fairest probability is five to one against him.

4. If you should happen to have five points in your table, and to have taken up one of your adversary's men, and are obliged to leave a blot out of your table, rather leave it upon doublets than

any other, because doublets are thirty-five to one against his hitting you, and any other chance is but seventeen to one against him.

5. Two of your adversary's men in your table are better for a hit than any greater number, provided your game be the forwardest ; because having three or more men in your table gives him more chances to hit you, than if he had only two men.

6. If you are to leave a blot upon entering a man on your adversary's table, and have your choice where, always choose that point which is the most disadvantageous to him. To illustrate this : suppose it is his interest to hit or take you up as soon as you enter ; in that case leave the blot upon his lowest point ; that is to say, upon his deuce, rather than upon his trois, and so on ; because all the men your adversary plays upon his trois or his deuce points, are in a great measure out of play, these men not having it in their power to make his cinquepoint, and consequently his game will be crowded there and open elsewhere, whereby you will be able also much to annoy him.

7. Prevent your adversary from bearing his men to the greatest advantage, when you are running to save a gammon ; suppose you should have two men upon his ace-point, and several others abroad ; though you should lose one point or two, in putting the men into your table, yet it is your interest to leave a man upon the adversary's ace-point ; which will prevent him bearing his men to his greatest advantage, and will also give you the chance of his making a blot, that you may hit. But if, upon calculation, you find you have a throw, or a probability of saving your gammon, never wait for a blot, because the odds are greatly against hitting it.

THE LAWS OF BACKGAMMON.

1. If you take a man or men from any point, that man or men must be played.

2. You are not understood to have played any man, till it is placed upon a point, and quitted.

3. If you play with fourteen men only, there is no penalty attending it, because with a lesser number you play to a disadvantage, by not having the additional man to make up your tables.

4. If you bear any number of men before you have entered a man taken up, and which, consequently, you were obliged to enter, such men, so borne, must be entered again in your adversary's tables, as well as the man taken up.

5. If you have mistaken your throw, and played it, and your adversary have thrown, it is not in your power or his choice to alter it, unless both parties agree.

MAGIC AND MYSTERY FOR WINTER EVENINGS.

IN the PARLOUR PASTIMES, a few of the most simple tricks are given; in this volume some of the more elaborate feats of legerdemain will be explained. Of course, it will be quite understood, that many of the delusions practised by the Wizard of the North and others, depend for their success on the use of costly mechanical apparatus, and the ability of confederates, placed in various parts of the Exhibition-room, and therefore beyond the scope of most amateur conjurors. The tricks I shall now explain, may, most of them, be performed by simple means, aided by a little confidence. What the young professor of Magic and Mystery has to do, must be done thoroughly and neatly, or he will expose himself to the imputation of being considered "no conjuror." Having collected your audience *in front* of the table on which you are about to operate, you begin in something like the following fashion: "Ladies and Gentlemen,—I am about to show you a few feats in the ancient and honourable art of legerdemain. I am not in league with the gentleman in black, or any other supernatural being whatever, and the whole mystery of the tricks I intend to exhibit depends on the simple fact that my fingers are quicker than your eyes, and my tongue somewhat more ready than your senses. Now, to show you how very simple are some of the tricks which have astonished

emperors and empresses, kings, queens, potentates and councillors, judges and wise men in all times, oblige me with the loan of three hats. You see, I place the three hats, rims downward, on the table, and under each I secrete a sugar-plum (or a nut, almond, &c., as the case may be); now, I will take up the hats, gather the sugar-plums together, and put them in my mouth. It is in my power, now that I have replaced the hats, to bring all the sugar-plums under one hat. Under which hat would you wish them to be?" One of the company will be sure to select a hat, which you immediately lift from the table and place on your head, exclaiming at the same moment: "I believe, Ladies and Gentlemen, you will confess that all the sugar-plums are now under one hat?"

In this way, with a light and easy style of conversation, the following tricks may be performed. I will begin with

TRICKS THAT REQUIRE LITTLE OR NO APPARATUS.

HOW TO FIND THE CENTRE OF THE EARTH.

Profess yourself able to find the centre of the earth's circumference. Some one doubts the fact, when you pretend to look about, and at last you place your foot on a particular part of the carpet or floor, and say, "This is the exact centre of the earth's circumference, and if any one doubts it, let him measure the earth for himself." And what makes this trick more curious is, that it is entirely true, for any point in the exterior of a circle is the centre of its circumference.

THE DUPLICATE COIN.

Half fill a glass of water, and put a shilling or sixpence into it; cover the glass with a plate, upon which place one hand, while you hold the glass with the other; turn the glass upside down, so that none of the water may escape; place it on a table, and you

and the audience will see the coin at the bottom, larger than it is in reality, and another will appear, of the natural size, a little above it.

THE CONJUROR'S BALL.

Take a ball in each hand, and, stretching your hands as far apart as you can, say that you can bring both balls into either hand without bringing your hands together. You then accomplish the feat by simply laying the ball in the one hand on the mantel-piece or table, and turning yourself half round, taking it up with the other hand.

THE COLUMBUS EGG TRICK.

To make an egg stand on one end on any polished surface seems very extraordinary, yet it can be done, even on a looking-glass. Now, from the form of an egg, nothing is more liable to roll, and on nothing more so than a looking-glass; to accomplish this trick, let the performer take an egg in his hand, and while he keeps talking to his audience, give it two or three hearty shakes. This will break the yolk, which will sink to one end, and consequently make it more heavy. When the yolk has settled you may make it, with a steady hand, stand upon the glass. This would be impossible while it continued in its proper state. In order to perform this trick without a chance of failure, give it a slight tap on the table when you place it on its end, which will crack the shell a little without allowing the contents to escape.

THE ANIMATED EGG.

This is a very simple trick. Provide a pennyworth of quicksilver in a quill sealed at both ends with good hard wax; cause an egg to be boiled, and take off a small bit of the shell of the narrow end; then thrust in your quill of quicksilver, and lay the egg on the ground: you will have sport enough, for it will never leave tumbling about as long as there is any heat in it. So, also, if you put quicksilver into a sheep's bladder and blow it out, and then go to the fire

and warm the bladder, and fling it on the ground, it will jump and skip about for a long time.

THE MESMERISED BIRD.

To make a bird appear dead and immediately bring it to life again, it simply requires to be laid on a table, and a small feather waved over its eyes, when, to the astonishment of the spectators, it will appear quite dead, but by removing the feather it will revive again. Let it lay hold of the stem of the feather with its feet, and it will twist and turn about, and may be rolled on the table at pleasure.

THE SUSPENDED FORKS.

To perform this trick, you have simply to press the eye of a needle straight into the cork of a quart bottle, standing steadily on the table; then fix the edge of a shilling, or some other coin in another cork, in which you have previously stuck the points of two forks. If you now place the edge of the coin carefully on the point of the needle, the handles of the forks may then be swung round, without the coin falling off.

THE RING AND RIBBON TRICK.

Take two pieces of ribbon, precisely alike in length, breadth, and colour; double each of them separately, so that their ends meet; then tie them together very neatly with a bit of silk of their own colour by the middle, or crease made in doubling them. This must all be done beforehand. When you are going to exhibit the trick, pass some rings on the doubled ribbons, and give the two ends of one ribbon to one person to hold, and the two ends of the other to another. Do not let them pull hard, or the silk will break, and your trick be discovered by the rings falling on the ground on account of the separation of the ribbons. Request the two persons to approach each other, and take one end from each of them, and without their perceiving it, return to each of them the end which the other had

previously held. By now giving the rings, which appeared strung on the ribbons, a slight pull, you may break the silk, and they will fall into your hand.

HOW TO COUNT ELEVEN UPON TEN FINGERS.

Begin from the left hand, and count all the digits of both hands, which will be of course ten. Then begin from the right hand and count backwards, beginning with the thumb as ten, the forefinger as nine, the middle finger as eight, the next as seven, and the little finger as six. Then you can hold up the other hand and say, "and five makes eleven."

THE TWELVE TRAVELLERS.

This is a feat similar to the last, and depends on the same principles. You volunteer to put twelve travellers into eleven beds, so that each may have a bed to himself. This you do by producing eleven wafers or counters, and placing them in a line upon the table. Then you begin by saying, "I put two travellers into the first bed, the third into the second," and so on up to the TENTH, where you have placed the eleventh traveller; and yet have one bed empty. You now take the extra traveller away from the first bed which had two, and place him in the eleventh, by which means you will seem to have accommodated the twelve travellers singly in eleven beds.

THE ANIMATED SIXPENCE.

To make a sixpence leap out of a pot.—This is done by means of a long black horse-hair, fastened to the rim of a sixpence, by a small hole driven through it. This feat should be done by night, with a candle placed between the spectators and the operator, their eyes being thereby hindered from discerning the deception.

THE THREE HANDS.

You begin to talk to the company about feats of strength, and ask the two strongest persons in the room to tie your thumbs together. Borrow a piece of cord of moderate thickness, and, whilst engaging the beholders in conversation, contrive to slip the two first fingers of the right hand over the cord, so as to gain, in clasping the left hand *over* the right, a space wide enough to extricate the thumbs without difficulty. Having had your thumbs tied as closely as possible, solicit the loan of a hat, which must be placed over the hands. You now show the company that your two hands are tightly secured, but that you mean to astonish them with a third. In order to do so, slip the right hand adroitly out of the cord, and flourishing it in the face of the audience, immediately restore the thumbs to their former position, whereby you will seem to have played with three hands. If cleverly managed, this simple illusion is one of the most inexplicable.

HOW TO PASS A TUMBLER THROUGH A TABLE.

Place the spectators on the opposite side of the table to where you sit, having spread, unperceived, a handkerchief across your knees. Now take a drinking glass,—a tumbler with no stem is preferable,—and covering it with paper, mould the covering as nearly as possible to the shape of the glass. Whilst uttering some cabalistic phrases, drop the glass into your handkerchief unperceived, and, as the paper retains the shape, you will have no difficulty in making the lookers-on believe the tumbler to be still beneath it. Passing the glass in the left hand beneath the table, you now crush the paper down with your right, when the glass will appear to have been sent through the table. It is needless to add, the spectators should be placed at some little distance on a level; and if a cloth is over the table, the trick will be more easily performed.

THE DECEPTIVE TOUCH.

Take a pea, or very small marble, and, crossing the first and second finger, roll the pea or marble between them; when you may shut your eyes, and feel convinced that you are touching two articles instead of one, so complete is the illusion. The fingers of the right hand are the best for this experiment.

THE LIGHTED CANDLE UNDER WATER.

Take a glass, and fastening a small bit of wood across the mouth, stick thereupon a piece of candle lighted, with the wick towards the bottom of the glass; now reverse the glass, and, with a steady hand, convey it to the surface of the water,—then push it carefully down, and the candle may be seen burning under the water; and it may be brought up again alight.

In the same manner you may put a handkerchief, rolled tight together, and it will not be wet. The principal art in performing this feat consists in the nicety of bringing the mouth of the glass exactly level with the surface of the water; for if it be but the least on one side, the water will rush in, and consequently defeat the object.

The experiment, simple as it is, may serve in some degree to elucidate the principle of the *diving-bell*.

HORSE-BEANS MADE INTO COFFEE.

The following tricks require apparatus of a rather more elaborate character, which may be purchased at almost any philosophical toy-sellers. You must have a vessel with a double lid, the under one being very shallow, so that it may act as a bottom to the upper one, upon which place the horse-beans; below this lid there must be coffee ready for drinking, as it generally causes a laugh when it is distributed among the company. Having made these preparations, you use terms employed by jugglers, to divert the attention of the

company, at the same time withdrawing the upper lid, and showing the raw produce; and then, seeming displeased at your ill-luck at having nothing eatable, you must tell the company that you will try again, and see what can be produced,—and then, uncovering the vessel for the second time, taking care to pull off both lids, the coffee will appear,—which you immediately fill out into cups, to the great amusement of the audience. By means of telescope-boxes, &c., many other tricks of this kind may be performed.

THE CHANGEABLE ROSE.

Take a common full-blown rose, and having thrown flour of sulphur into a chafing-dish of hot coals, hold the rose over the fumes, and it will change to nearly white. Afterwards dip it in water a short time, lay it aside for a few hours, and its colour will return as the effects of the sulphur are decomposed. A damp or humid atmosphere will bring about the same decomposition, but more slowly.

TO MELT LEAD IN PAPER.

Wrap up a very smooth ball of lead in a piece of paper, taking care that there be no wrinkles in it, and that it be every where in contact with the ball; if it be held in this state over the flame of a taper, the lead will be melted without the paper being burnt. The lead, indeed, when once fused, will not fail in a short time to pierce the paper, and, of course, run through.

THE MAGIC SHILLING.

To perform this trick, you must have a handkerchief with a counter, the same size as the shilling, sewn in one corner of it. Take your handkerchief out of your pocket, and ask some person to lend you a shilling, which you must seem carefully to wrap up in the midst of the handkerchief; but, at the same time, keep the shilling in the palm of your hand, and, in its stead, wrap the corner

in which the counter is sewn into the middle of the handkerchief, and bid the person feel that the coin lent you is there. Lay the handkerchief under a hat upon the table, take a glass or teacup in the hand which holds the shilling, place it under the table, knock three times, saying, "Presto! come quickly." Then let the shilling drop from your hand into the glass. Take up the handkerchief by the corner which contains the counter, and shake it, and the shilling not being there, it will appear to have passed through the table into the glass.

THE DIVIDED APPLE WITH THE WHOLE SKIN.

This trick may be performed in the following manner: Pass a needle and thread under the rind of the apple, taking care to put the needle in again at the same hole it came out of, and so continuing until you have gone round the apple. After which, take both ends of the thread in your hands, and draw it out; by which means you will divide the apple in two parts. You may also, in the same manner, divide it into as many parts as you please, and yet the rind will remain entire. On presenting the apple to any one to peel, it will immediately fall to pieces.

THE VANISHING COIN.

This is a clever trick, and may be done with good effect in the following manner:—Previously stick a small piece of white wax on the nail of your middle finger, lay a sixpence on the palm of your hand, and state to the company that you will make it vanish at the word of command—at the same time observing, that many persons perform the feat by letting the sixpence fall into their sleeve; but to convince them that you have not recourse to any such deception, turn up your cuffs. Then close your hand, and by bringing the waxed nail in contact with the sixpence, it will firmly adhere to it. Then blow upon your hand, and cry, "Begone!" and suddenly opening it, and extending your palm, you show that the sixpence has

vanished. Care must be taken to remove the wax from the sixpence before restoring it to the owner, if it should have been borrowed from one of the company.

TO TELL ANY NUMBER THOUGHT OF.

Bid a person double the number he has fixed on in his mind ; which done, bid him multiply the sum of them both by 5, and give you the product,—which he will never refuse to do, it being so far above the number thought of, from which, if you cut off the last figure of the product, which will always be a cypher or a five, the number left will be that first thought of. As for example,—let the number thought of be 26, which, doubled, makes 52 ; that, multiplied by 5, produces 260 ; then, if you take away the cypher which is in the last place, there will remain 26, the number thought of.

THE SPECTRAL WAFERS.

Place three different-coloured wafers (say red, violet, and orange,) upon a piece of white paper, in a triangular form, and fix your eyes steadily on them for two minutes, and turn them away from the wafers to a blank part of the paper, and you will see THREE SPECTRAL WAFERS, but the colours will be different ; the red wafer is now represented by green, the violet by yellow, and the orange by blue.

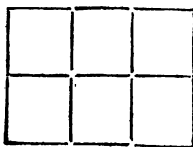
THE MAGIC HAT.

Let the rim of your hat just catch the edge of the coat collar, and then bending forward, the pressure will cause it to rise off the forehead. By making believe that your breath is causing it to ascend, you will create considerable astonishment and diversion.

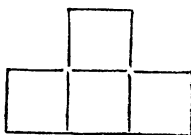
THE MAGIC SQUARES.

This is a capital parlour trick. Take seventeen pieces of wood

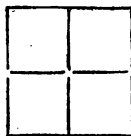
(lucifer matches, with the sulphur ends cut off, will do) of a similar size, and place them on the table, in the following manner :



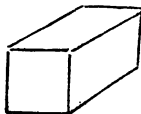
The puzzle you propose is,—to remove only five matches, and yet leave no more than three perfect squares of the same size remaining. This seeming impossibility is rendered easy by removing the two upper corners on each side and the centre line below, when the three squares will appear thus :—



A similar trick is to make a square of twelve pieces, thus :



And after removing three, to make a figure of three squares of the remaining nine. Place the nine pieces thus :



THE APPARENT IMPOSSIBILITY.

You profess yourself able to show any one what he never saw what you never saw, and what nobody else ever saw, and which, after you two have seen, nobody else ever shall see. After requesting the company to guess this riddle, and they have professed themselves unable to do so, produce a nut, and having cracked it, take out the kernel, and ask them if they have ever seen that before; they will of course answer no; you reply, Neither have I, and I think you will confess that nobody else has ever seen it, and now no one shall ever see it again: saying which, you put the kernel into your mouth and eat it.

THE CANNON-BALL TRICK.

This is a trick that never fails to astonish an audience, and is commonly practised by Houdin, Anderson, and the other "wizards." The professor borrows from the audience two hats, which he places upon his table, and by way of diversion gives a brief lecture upon head-dresses in general, and hats in particular. "Show me his hat," says the professor, "and I will describe the man. Here's your 'flat brim;' that's a 'fast man.' Here's your 'broad brim;' that's a man of peace. Here's your 'unbrushed either-way-front' hat; that's an untidy bachelor. Here's your 'well-worn' but 'still decent' hat; that's a family man. A 'Gibus!' that's a play-goer." And thus he proceeds. Now, taking the borrowed hats from the table, he advances to the company; when lo! on turning them over, out fall the cannon-balls, rolling on the floor with a noise of thunder! The secret is this:—Any workman, using a lathe, can turn a ball of wood of a size big enough to go into a hat. When such is of procured, a hole, about two inches deep, and of the size of a finger, is made in it. The ball is then to be painted and black-leaded, and made to appear as much like the real thing as possible. By the

simple contrivance of the hole; the balls can be lifted up in the same way, and with as much ease as a thimble. At the side of the table that is farthest from the audience, place the balls, raised on a stool and a few books, to nearly the level of the table. When the hats are taken up, there will be no difficulty whatever in putting the balls into them unperceived, because, as you draw the hats over the side of the table, you can put on the "thimble;" then, by bending the finger the ball is in the hat. A modification of the above can be done with a large white-heart cabbage; the loose leaves are picked off, and it is made "ready for the pot." The stalk is then scooped out for the fore-finger to go in; it can then be played with in the same way as the cannon-ball.

THE ETHEREALIZED BOY.

I will conclude my magic and mystery by explaining a trick that has often excited great surprise; namely, that of the boy suspended on a walking-stick.

This trick is very old, having been practised by the Indian jugglers more than a hundred years ago:—A stool is brought on the stage, on which a little boy is placed. A walking-stick is put under each of his elbows; ether is then apparently inhaled, and he speedily becomes insensible. The stool is then withdrawn, and he appears suspended, resting on the walking-stick. One of the sticks is now removed, while the body is gently placed in a sleeping posture. He now appears as though he were reclining on an invisible couch; fast asleep, his head resting on his hand, and his only apparent support being the walking-stick, on which his elbow rests. On this spectacle multitudes have gazed with great astonishment; and, as the curtain has fallen on the sleeping boy, the theatre has resounded with shouts of applause.

Now, then, for the solution of the mystery. The walking-stick, which forms the principal support, is not formed of cherry-tree,

ormaple, but iron; and it is made fast by a hole in the floor. Wires, concealed by the boy's clothes, are connected with a cap which fastens on to the top of this iron rod, and is there made perfectly secure, and thus all the support that is required in such circumstances is yielded.

In a similar way all the most wonderful tricks of the conjurors might be explained: but as I proposed to show only a few that may be performed in a private house, it is unnecessary to waste time in dragging aside a curtain that conceals no mystery. Tricks with cards depend solely on practice; as also do many tricks on which coins, and so forth, are hidden in the palm of the hand, the sleeve and collar of the coat, and elsewhere. As I before observed, all the most elaborate conjurations of Anderson, Houdin, Robin, and the other public exhibitors, are performed by aid of mechanism and confederates, as any one may discover for himself at a single visit to their saloons,—but they are none the less curious and amusing notwithstanding.

FIREWORKS.

HOW TO MAKE SOME OF THE MOST SIMPLE KINDS.

ALTHOUGH Fireworks are dangerous toys in the hands of the careless, the exhibition of them affords much amusement during the long winter evenings. The principal ingredients in the composition of fireworks are gunpowder, saltpetre, sulphur, steel filings, and charcoal,—all of which may be purchased at the oilman's. To make TOUCH-PAPER for the end of squibs, rockets, crackers, &c., dissolve some saltpetre in a little water, placed in a wide shallow plate or dish. In this solution lay a sheet of soft blue paper, and let it remain till it is quite soaked through. Then remove the paper, and hang it up to dry. When quite dry, the touch-paper is ready for use. For a SLOW FIRE, take saltpetre, four ounces; brimstone, two ounces; and meal powder, an ounce and a quarter. Mix and sift these ingredients through a fine sieve; regrind the coarse particles left behind, if for rockets or other superior works: for the common sorts, the composition may be used in its crude state..

TO MAKE SQUIBS AND SERPENTS.

First prepare your cases—which should be about six inches long,—by rolling a strip of stout cartridge paper three times round a small wooden pin or roller. Paste the last fold, tie it near the bottom, and dip that end in sealing-wax. The ingredients for filling the same are as follows:—Meal powder, two ounces; charcoal, a quarter

of an ounce ; and half that weight of steel filings, well mixed. Put half a thimbleful of powder in the case, ram it down with your roller ; then fill the case tightly with the before-named composition, fix the touch-paper on the top, and all is complete. The gunpowder is for the bang. For serpents, omit the gunpowder. A little fine saw-dust will change the colour of the sparks.

CRACKERS.

Cut some stout cartridge paper into slips, three and a half inches broad ; fold over lengthways, about three quarters of an inch ; fold the double edge again, about a quarter of an inch ; turn the single edge back half over the double fold. Then open it, and lay all along the channel which is formed by the foldings of the paper, some meal powder ; then fold it over and over till all the paper is doubled up, rubbing it down every turn. This done, bend it backwards and forwards, two inches and a half, or thereabouts, at a time, as often as the paper will allow ; then hold all these folds flat and close, and with a small pinching cord give one turn tight round the middle of the cracker, and pinch it close. Then bind it with packthread as tight as you can, in the place where it was pinched. Prime one end, and cap it with touch-paper. When these crackers are fired they will give a report at every turn of the paper.

RED FIRE.

The beautiful red fire which is used in theatres is composed of the following ingredients :—Forty parts of dry nitrate of strontian, thirteen parts of finely powdered sulphur, five parts of chlorate of potash, and four parts of sulphuret of antimony.

GREEN FIRE.

Take of flour of sulphur thirteen parts ; of nitrate of baryta, seventy-seven ; of oxymuriate of potassa, five ; of metallic arsenic, two ;

of charcoal, three. The nitrate of baryta should be well dried and powdered.

BLUE FIRE.

Meal powder,—saltpetre and sulphur vivum. The sulphur forming the chief part.

ARTIFICIAL FIRE BALLS.

Put thirty grains of phosphorus into a Florence flask, with three or four ounces of water. Place the vessel over a lamp, and give it a boiling heat. Balls of fire will soon be seen to issue from the water, after the manner of an artificial firework, attended with the most beautiful coruscations.

TO MAKE FIRE FLASH FROM WATER.

Pour a small quantity of clear water into a glass, and put a piece or two of phosphoret of lime into it. In a few seconds, flashes of fire will dart from the surface of the water, and end in curls of smoke rising in regular succession.

TO MAKE LUMINOUS WRITING IN THE DARK.

Fix a small piece of solid phosphorus in a quill, and write with it upon paper: if the paper be then placed in a dark room, the writing will appear beautifully luminous.

THE GHOSTLY PARTY.

This trick can only be performed in a darkened room. Take half a pint of spirits (good gin will do), and having warmed it, put it into a basin with a handful salt; then set it on fire, and it will have the effect of making every person within its influence look hideous.

DETONATING BALLS.

Half a grain of fulminating silver (which can be purchased at the

chemist's) is to be wrapped up with a hard pea, or a few small pebbles, in a piece of tissue-paper. This, when thrown smartly on the ground, or when trodden upon, explodes with a loud report. A very small quantity of the silver, enclosed in a piece of sandpaper, and placed under the foot of a chair, will explode when any one sits down. A little placed in the heel of a boot or shoe, with a piece of paper pasted over it, will explode on the heel being pressed to the ground. Placed in a snuffers, it will go off with a smart report when it meets the hot snuff of a candle.

BLUE CANDLES.

The cases for these are made in much the same as those for serpents, larger or smaller as may be desired. Fill with a composition of a quarter of an ounce of saltpetre, half an ounce of powder, and one ounce of sulphur. A very small quantity of charcoal or very fine sawdust may be added, and produce a sparkling effect.

CATHERINE WHEELS.

Cartridge-paper, rolled twice round a very thick wire, and pasted, forms the case. This may be filled with portions of any of the before-named fires, so as to form a variety of colours during the explosion. When tightly filled, it must be wound round a circular piece of wood or button-mould, with a hole in the centre for the pin to pass through, in order that it may spin freely. The catherine wheel may be made on a variety of plans, with numberless changes of colours,—some, on a large scale, have a fixed star in the centre; others, of more moderate pretensions, have three cases of different compositions communicating with each other by means of a train-pipe of powder. These are attached round a wheel as fancy may dictate. The large wheels exhibited at the Surrey Gardens, and elsewhere, are all made on this plan.

ARTIFICIAL VOLCANOES.

THIS is an expensive but very amusing kind of firework. Mix equal parts of pounded sulphur and iron filings, and having formed the whole into a paste with water, bury a certain quantity of it, five or six pounds for example, at the depth of about a foot below the surface of the earth. In ten or twelve hours after, the earth will swell up and burst, and flames will issue out, which will enlarge the aperture, scattering around a yellow and blackish dust. It is not impossible that what is here seen in miniature, takes place on a grand scale in volcanoes: as it is well known that they always furnish abundance of sulphur, and that the matters they throw up abound in metallic particles; for iron is the only metal which has the property of producing an effervescence with sulphur, when they are mixed together. But it may easily be conceived, from the effect of a small quantity of the above mixture, what thousands of millions of pounds of it would produce.

SKY-ROCKETS

Require a hard wood outer mould of about an inch diameter in the bore, and about six inches in length. The case should be made of good cartridge-paper, well glued together and wound six times round an inner mould. When your case is dry and hard, you may fill it with the following composition,—meal powder, eight ounces; charcoal, half an ounce,—or meal powder, six ounces; saltpetre, half an ounce; an ounce of charcoal, and a quarter of an ounce of brimstone. If your ingredients are not well ground, well mixed, and tightly rammed in, your rockets will not mount steadily in the air. When fired, they must be fixed to a stick, point downwards, which must be very slightly stuck in the ground, so as to be at full liberty to rise, when fired.

All the above kinds of fireworks may be purchased cheaply. They must be very carefully handled.

FIRE-BALOONS.

THESE amusing toys may be easily made of thin tissue-paper. Cut eight pieces of tissue in the following shape, all precisely of similar dimensions. Paste the edges together carefully and attach a very fine wire round the lower edge, with another piece across from side to side, to hold a small piece of sponge or rag soaked in spirits of wine. Before you inflate it, press it flat to let out the air, then light the spirit; the rarefied air from which will fill it, and cause it to ascend with great rapidity. As soon as the spirit has burned out of the sponge, the balloon will catch fire in the air and drop to the ground.

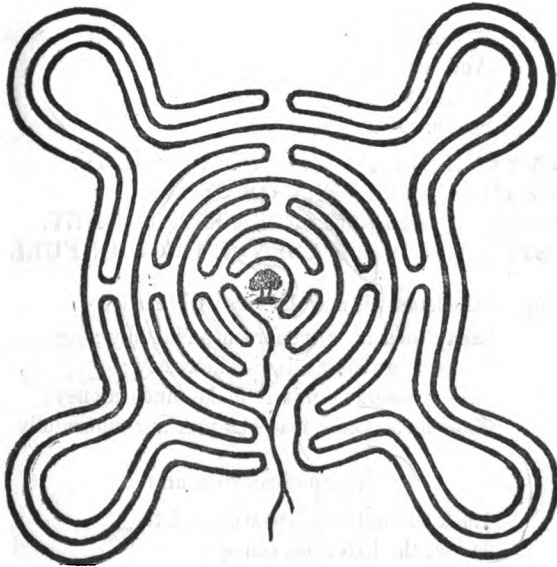


THE RIDDLER.

MECHANICAL, ARITHMETICAL, AND VERBAL PUZZLES.

THE SHEPHERD'S MAZE.

I



THE engraving is an exact representation of a maze cut in the ground on Snenton Common, a mile from Nottingham ; it is eighteen yards

square, and 535 yards in length. The black line is intended to represent the pathway. This singular piece of ingenuity would appear to have been designed with the view of showing how far might be travelled without diverging above a certain distance from a fixed point or going twice over the same path, rather than with the intention of forming a puzzle or maze; for when we enter at the foot and continue along the line, we find no obstruction to prevent our progress, but, by continuing to follow the path, we at last find ourselves, after travelling over the whole of the line, exactly at the same place where we commenced.

2

A consonant take
And with it you'll make,
If in wit you are not poor,
Sentences in number four.

AN YENE ETISF ORTU NESAN FULLY,
AN YORE EET IS ERY OR OSELY,
ANY ISER ABLEMI SERSA KEUC HONEY,
OSTE LANC HOLY ADENUR UROURN FULLY.

2. Supply the letter M, and the verse will read,—

Many men meet misfortunes manfully;
Many more meet miseries morosely;
Many miserable misers make much money;
Most melancholy madmen murmur mournfully.

3. AN ADDRESS TO A BIRD.

Look through the alphabet, and try
If you the letter out can spy,
Which added to those placed below,
A small poetic verse will show.

H·N·L·D·T·W·E·R·S·T·H·U·G·L·M·Y·W·L,
 T·H·U·L·V·E·S·T·T·H·T·T·H·U·L·V·E·S·T·T·H·L·W,
 R·N·L·D·A·K·S·Y·U·R·H·L·L·W·T·N·E,
 S·L·S·T·S·S·L·E·M·N·S·U·N·D·S·A·L·N·E;
 S·M·U·R·N·F·U·L·N·N·E·L·V·E·S·T·G,
 R·F·Y·U·R·H·T·I·N·G·H·W·L·T·K·N·W.

3. Supply the letter O.

4.

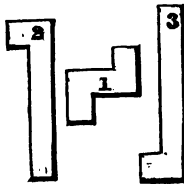
To the letters below add one consonant more,
 And they'll tell you a sentence that many deplore,

E·W·E·E·L·O·R·A·L·L·E·N·A·V·O·U·R·I·T·E·S.

4. Supply the letter F.

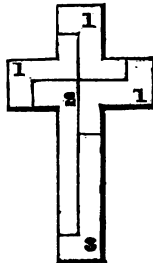
5. THE PUZZLE OF THE CROSS.

With three pieces of cardboard, of the shape



and size of No. 1, and one each of Nos. 2 and 3, form a cross.

5. ANSWER.



6. THE PUZZLING EPITAPH

Placed over the grave of Elenor Batchelor, an old pie-woman :—

Bene A. Thin Thed Ustt HEMO. Uld yo

L.D.C. RUSTO! Fnel L.B.

Ach El Lor. Lat. Ely.

Wa. S shove N. W. How—Ass! kill'd I. N. T. H.

Ear T. Soff. I, Escu Star.

D. San D T Art. San D K. N E. W. E.

Ver—Yus. E.—Oft He ove N W. Hens He

'Dli V'DL. on geno

Ug H S hem A.D.E. he R. la Stp Uf——fap

Uf. F. B Y he. R. hu

S. Ban D. M.

Uch pra is 'D. No. Wheres Hedot

HL. i.e. Tom. A kead I.R.T.P., Iein hop Esthathe

R. C. RUSTWI,

L L B. Era is 'D——!

6. SOLUTION.

Beneath in the dust

The mouldy old crust

Of Nell Batchelor lately was shoven :

Who was skilled in the arts

Of pies, custards, and tarts,

And knew every use of the oven.

When she'd lived long enough

She made her last puff,

A puff by her husband much praised :

Now here she doth lie,

To make a dirt pie,

In hopes that her crust will be raised.

7. THE CARDBOARD PUZZLE.

Take a piece of cardboard, three inches square, and cut it in such a manner that you may pass through it.

7. *Solution*.—Double the cardboard through the middle, and cut it right and left, to near the edge, leaving only the two ends; it will then fall open, so that you may pass through.

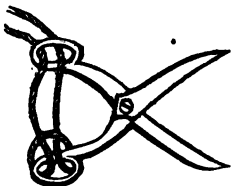
8. THE ARITHMETICAL JOKE.

Rub out six of the figures from the diagram, and leave twenty.

7	7	7
8	9	8
1	1	2

8. Leave the centre figure and the two 1's: then say, "eleven and nine give twenty."

9. THE SCISSORS ENTANGLED.



56. This is an old but a capital puzzle. A piece of double twine is fastened to a pair of scissors (as shown in the cut), and both the ends are held with the hand, whilst some person extricates the scissors from the twine.

9. The scissors may be released by drawing the noose upwards through the eye of the scissors, and passing it completely over them.

10. HALF A DOZEN QUIBBLES.

1. How must I draw a circle round a person placed in the centre of a room, so that he will not be able to jump out of it, though his legs should be free?

2. I can stretch my arms apart, having a coin in each hand, and yet, without bringing my hands together, I can cause both coins to come into the same hand. How is this to be done?

3. Place a candle in such a manner, that every person shall see it except one, although he shall not be blindfolded, or prevented from examining every part of the room, neither shall the candle be hidden.

4. A person may, without stirring from the room, seat himself in a place where it will be impossible for another person to do so.— Explain this?

5. A person tells another that he can put something into his right hand, which the other cannot put into his left.

6. How can I get the wine out of a bottle if I have no corkscrew, and must not break the glass, or make any hole in it or in the cork?

10. Solutions :—

1. Draw it round his body.

2. Place the coin on a table, then, turning round, take it up with the other hand.

3. Place the candle on his head, taking care that no mirror is in the room.

4. The first person seats himself in the other's lap.

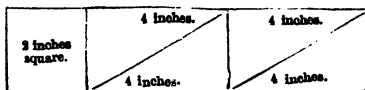
5. The last person's left elbow.

6. Push the cork into the bottle.

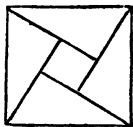
11. THE MECHANIC'S PUZZLE.

A piece of wood or cardboard, 10 inches long, by 2 inches wide, is to be cut in such a manner as to form a perfect square, without waste.

11. *Solution*.—Cut the wood or pasteboard, as in this Diagram.

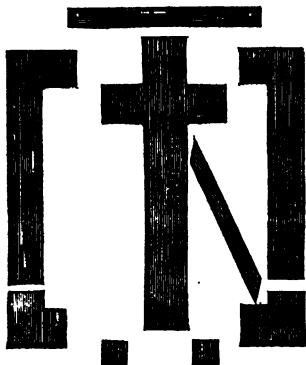


and with the pieces form a square thus :—



12. ANOTHER CROSS PUZZLE.

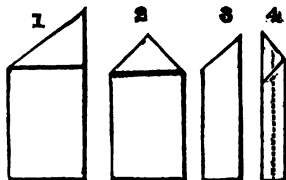
To cut out of a piece of paper by one cut all the following forms, viz., a cross, two gibbets, a spear, steps to the gibbets, a spear, two squares, and a label for the inscription.



12. SOLUTION.

Take a piece of writing paper about three times as long as it is broad, say six inches long and two wide. Fold the upper corner down (as shown in Fig. 1); then fold the other upper corner over the first, and it will appear as in Fig. 2. You next fold the paper in half, lengthwise, and it will appear as in Fig. 3. Then the last fold is made lengthwise also in the middle of the paper, and it will exhibit

the form of Fig. 4; which, when cut through with the scissors in the direction of the dotted line, will give all the forms mentioned.



13. FRANKLIN'S MAGIC SQUARE.

200	217	232	249	8	25	40	57	72	89	104	121	136	153	168	185
58	39	26	7	250	231	218	199	186	167	154	135	122	103	90	71
198	219	230	251	6	27	38	59	70	91	102	123	134	155	166	187
60	37	28	5	252	229	220	197	188	165	156	133	124	101	92	69
201	216	233	248	9	24	41	56	73	88	105	120	137	152	169	184
55	42	23	10	247	231	215	202	183	170	151	138	119	106	87	74
203	214	235	246	11	22	43	54	75	86	107	118	139	150	171	182
53	44	21	12	245	236	213	204	181	172	149	140	117	108	85	76
205	212	237	244	13	20	45	52	77	84	109	116	141	184	173	180
51	46	19	14	243	238	211	206	179	174	147	142	115	110	83	78
207	210	239	242	15	18	47	50	79	82	111	114	143	146	175	178
49	48	17	16	241	240	209	208	177	176	145	144	113	112	81	80
196	221	228	253	4	29	36	61	68	93	100	125	132	157	164	189
62	35	30	3	254	227	222	195	190	163	158	131	126	99	94	67
194	223	226	255	2	31	34	63	66	95	98	127	130	159	162	191
64	33	32	1	256	225	224	193	192	161	160	129	128	97	96	65

13. SOLUTION.

The chief properties of Dr. Franklin's Magic Square of Squares are as follows :—

1. The sum of the 16 numbers in each column or row, vertical or horizontal, is 2056.

2. Every half column, vertical or horizontal, makes 1028,—or just one half of the sum of the whole, 2056.

3. Any half-vertical row, added to any half-horizontal, makes 2056.

4. Half a diagonal descending, added to half a diagonal ascending, makes 2056 ; taking these half diagonals from the ends of any side of the square to the middle of it, and so reckoning them either upward or downward, or sideways.

5. The same with all the parallels to the half-diagonal, as many as can be drawn in the great square ; for any two of them being directed upward and downward, from the place where they begin to that where they end, make the sum of 2056 ; thus, for example, from 64 up to 52, then 77 down to 65, or from 194 up to 204, and from 181 down to 191 ; nine of these bent rows may be made from each side.

6. The four-corner numbers in the great square added to the four central ones, make 1028, the half of any column.

7. If the great square be divided into four, the diagonals of the little squares united, make each 2056.

8. The same number arises from the diagonal of an eight-sided square, taken from any part of the great square.

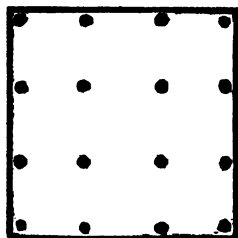
9. If a square hole, equal in breadth to four of the little squares or numbers, be cut in a paper, through which any sixteen of the numbers may be seen, and the paper be laid on any part of the great square, the sum of all the sixteen numbers seen through the hole is always equal to 2056.

In short, there is scarcely an end of the variety of ways in which the number 2056 may be made, and, to use the constructor's own words, "It is the most magical of all magic squares ever made by any magician."

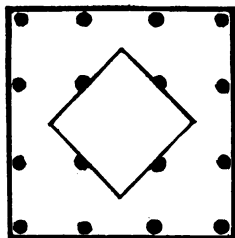
14. THE CARPENTER PUZZLED.

A ship having sprung a leak at sea, and being in great danger,

the carpenter could find nothing to mend it with, except a piece of wood; of which the following is a correct representation. Supposing the black dots in it to represent holes in the wood, thus apparently preventing him from cutting out of it the sized piece he wanted, which was exactly one quarter of the board. Required, the way in which he must cut this piece of wood, to obtain out of it a piece exactly one-fourth its own size having no holes in it.



14. *Solution.*—An examination of this Diagram will show how the square piece was cut from.



15. Make five into seven, at one cut.

15. *Solution.*—Form a large capital **V** of paper, and then, with a pair of scissors, divide it across the middle, thus, **V**; if you then place the three pieces side by side, there will be **VII**.

16. THE JESUIT'S PLACARD.

On Sunday the 8th of October, 1850, when the Pope went to celebrate the Nativity of the Virgin, at Rome, the following Placard was posted in various parts of the city. We subjoin a translation, in which the double meaning will be better seen.

MORTE A
MAZZINI
LA REPUBBLICA E
IL PIU INFAME GOVERNO
ABASSO
IL DOMINO DEL POPOLI

PIO NONO
VIVA LUNGAMENTE
IL PIU DOLICE GOVERNO
E QUELLO DEI PRETI
IL POTERE DEI PRETI
REGNI IN ETERNO.

16. *Solution.*—Let the lines in the two placards be read right across.

DEATH TO
MAZZINI
THE REPUBLIC IS
THE MOST INFAMOUS OF GOVERNMENTS
DOWN WITH
THE DOMINION OF THE PEOPLE

PIUS THE NINTH
FOR EVER
THE MILDDEST OF GOVERNMENTS
IS THAT OF THE PRIESTS
THE POWER OF THE PRIESTS
FOR EVER.

17. Rub four figures in the following Diagram, and still let the remainder be 19.

3	5	3
	19	
5	3	5

17. *Solution.*—Rub out the three 5's, and rub the 9 partially out so as to convert it into a 0, there will then remain the three 3's and a 10, equal to 19.

18. Place the nine digits (that is the several figures or numbers under 10) in three rows, in such a way that, adding them together

either up or down, across, or from corner to corner, they shall always make 15.

18. *Solution.*—

15	6	7	2
15	1	5	9
15	8	3	4
15			
	15	15	15

19. THE LANDLORD TRICKED.

Twenty-one persons sat down to dinner at an inn, with the landlord at the head of the table. When dinner was finished, it was resolved that one of the number should pay the whole score; to be decided as follows. A person should commence counting the company, and every seventh man was to rise from his seat, until all were counted out but one, who was to be the individual who should pay the whole bill. One of the waiters was fixed upon to count the company out, who, owing his master a grudge, resolved to make him the person who should have to pay. How must he proceed to accomplish this?

19. *Solution.*—Commence with the sixth from the landlord.

20. THE BASKET OF STONES.

If a hundred stones be placed in a straight line, at the distance of a yard from each other, the first being at the same distance from a basket, how many yards must the person walk who engages to pick them up, and put them in the basket one by one?

20. *Solution.*—It is evident, that to pick up the first stone and put it into the basket, the person must walk two yards; for the

second, he must walk four ; for the third six ; and so on, increasing by two, to the hundredth.

The number of yards, therefore, which the person must walk, will be equal to the sum of the progression, 2, 4, 6, 8, &c., the last term of which is 200. But the sum of the progression is equal to 202 (the sum of the two extremes), multiplied by 50, or half the number of terms ; that is to say, 10,100 yards, which makes more than 5 miles.

ENIGMAS, &c.

1.

A philosopher once (I suppose it is true)
Was amusing himself as philosophers do ;
When he saw on my surface what, had he not seen,
Perchance to the world still a secret had been.
He saw—but I must not tell what, or you'll know
What kind of a creature he saw it on too.
I'm a delicate beauty, an elegant something,
Yet so agile and fragile, I'm almost a nothing ;
I oft amuse children, yet once may declare
I've tendered to Science assistance most rare ;
In form I am round, in colours most splendid.
Now, ladies, my name ? The enigma is ended.

Answer—A SOAP-BUBBLE.

2.

“How many daughters have you ?”
Asked one father of another.
“Six bonny girls,” the man replied,
“And every sister has a brother ;
Guess if you can at a single word
How many children sit at my board.”

Answer—SEVEN.

3.

Formed long ago, yet made to-day,
I'm most in use when others sleep ;
What few would like to give away,
Yet none would wish to keep.

Answer—A BED.

4.

We are little airy creatures,
All of different voice and features :
One of us in glass is set,
Another you will find in jet ;
A third you're sure to meet in tin,
And the fourth a box within ;
If the last you should pursue,
It can never fly from you.

Answer—THE FIVE VOWELS.

5.

We travel much, yet prisoners are,
And close confined to boot ;
We with the swiftest horse keep pace,
Yet always go on foot.

Answer—A PAIR OF SPURS.

6.

As I was going to St. Ives,
I chanced to meet with seven wives,
Each wife had seven sacks,
Each sack had seven cats,
Each cat had seven kittens ;
Kittens, cats, sacks, and wives,
How many going to St. Ives were there ?

Answer—ONE ONLY, YOURSELF ; THE REST WERE COMING FROM IT.

7.

7. There was a prophet in Jerusalem—his genealogy was before Adam—he was with Noah in the ark—with our Saviour when He was betrayed—he prophesies every day, and his prophecies come true—he does not believe in the resurrection of the dead—and yet there is not an article of the Christian faith which he denies.

Answer.—THE COCK.

8.

I'm strangely capricious ; I'm sour or I'm sweet,
To housewives I'm useful, to children a treat ;
Yet I freely confess I more mischief have done
Than any thing else that is under the sun !

Answer.—AN APPLE.

9.

I'm often seen, but never felt,
In various hues I come and go ;
The stoutest heart I sometimes melt,
Though I nor frown nor anger show.

I have no form, no shape, no voice,
Yet every one can recognise me,
I make some sad and some rejoice,
And none ungratefully despise me.

The traveller that is far from home,
Makes haste lest I should overtake him ;
As well he knows, wher'er he roam,
I, in my turn, will not forsake him.

Kings may command with sov'reign sway,
From shore to shore—from sea to sea ;
Their laws I care not to obey,
They cannot rule or govern me.

I'm only subject to a Queen,
 And periodic is my duty ;
 And when nought else on earth is seen,
 You then behold me in my beauty.

Answer.—NIGHT.

10.

A little word, I am of letters two,
 And though a pronoun, yet I am not *you* ;
 A letter place before this little word,
 A river you will find near Hereford ;
 A town in Kent you also may discover,
 Which cannot be a hundred miles from Dover.
 Now just be kind enough to change my head,
 A town in Sussex then you'll find instead ;
 Now change again, and that will bring to view
 A town in Suffolk and a part of *you*,—
 Which if you were without you could not see
 To read the Book of Games to find out me.

Answer.—Y_E. WYE. RYE. EYE.

11.

The beginning of eternity,
 The end of time and space,
 The beginning of every end,
 And the end of every place.

Answer.—THE LETTER E.

12.

A part of yourself, and part of a cow,
 Place them together you will have in view
 A town on the continent noted, ye fair,
 For something which covers a part of your hair.

Answer.—LEGHORN.

13.

There are "signs of the times," there are signs of the weather,
 And signs of the zodiac, too ;
 And many more signs, which, if taken together,
 To count 'twere not easy to do.
 No matter ; my *first* is most apt to be seen
 On the *signs* over tempting shop-windows, I ween !
 My *second* you'll find near the steps of the altar,
 In shadowy cloister, and chapel, and cell ;
 Its life flowing on amidst chantings and psalter,
 In wimple and robe, to the sound of a bell :
 A mummy, a fossil, an echo, a shade,
 A floweret doomed, without opening, to fade !
 My *third* may be heard through the roar of the battle,
 Where foemen are charging, and laurels are won,
 'Mid the whizzing of bullets, the cannon's loud rattle,
 The groans of the dying, the crack of the gun ;
 Pandora's famed box not more fruitful of woe,
 Than my empty frame is of horrors, I trow.
 My *whole*, as a guest, where bright faces glisten,
 Both gentle and simple right gladly receive ;
 To my marvellous statements all eagerly listen,
 And each merry paradox smiling believe ;
 Though I make each one work, 'tis a labour so gay,
 That they think 'tis as easy and pleasant as play !

Answer—CO-NUN-DRUM.

14. ORTHOGRAPHICAL ENIGMA.

A sentence containing thirty-six letters.

Let your 19, 23, 12, 24, 2, 11, 31, be 15, 17, 14, 30, 1, 21—
 1, 23, 9, 4—1, 35, 22, 2 and free from 32, 7, 13, 9, 29—your con-

versation 31, 21, 24, 31, 28, 16, 1, 29, and without 32, 2, 9, 23, 14, 30, 34, 4—your 3, 17, 19, 32, 2, 11—19, 29, 2, 22—32, 8, 30, 13, 29, 12, 3 and 5, 16, 1, 33, 15, 28, 24, 15. Let not your 9, 34, 2, 31, 31 be 15, 18, 6, 9, 4, but 12, 2, 8, 3 and 31, 6, 13, 36, 17, 9 to your 11, 8, 14, 22. Be 22, 35, 24, 9 to your 2, 26, 6, 18, 1, 31—15, 29, 12, 3, 1, 17 to those 6, 14, 25, 21, 11, you, and 5, 16, 33, 9, 28, 2, 12, 30 to your 32, 18, 7, 20, 14, 36, 31. Thus you will obtain the 17, 31, 3, 20, 29, 19 of your companions, and the 8, 32, 32, 7, 10, 16, 18, 36, 13, 5, 24 of the wise.

Answer—LET YOUR ADORNING BE A MEEK AND QUIET SPIRIT.

L	e	t	y	o	u	r	a	d	o	r	n	i	n	g	b	e
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
a	m	e	e	k			a	n	d		q	u	i	e	t	
18	19	20	21	22			23	24	25		26	27	28	29	30	
							s	p	i	r	i	t				
							31	32	33	34	35	36				

15.

You eat me, you drink me,
 Come guess if you can,
 I'm sometimes a woman,
 And sometimes a man.

Answer—A TOAST.

16.

Parent of wonders, from my stores,
 Beauty and usefulness you draw ;
 Your hand successfully explores
 The wealth of my capacious maw.
 The kingly crown, the ducal gem,
 The diamond which a queen may grace,
 I gave the world to gaze on them,
 For I was long their resting-place.

The sportsman's flash, his musket shot,
Half of the peasant's trusty knife ;
The weary traveller's foaming pot,
The ring uniting man and wife,
The salt that gives his meat a zest,
The coal that warms his cup of tea,
The nails that guard the seaman's chest,
Owe their existence all to me.
Fair readers! do not farther seek,
To you my title must be known :
But mind,—the instant that you speak
My name—you claim it as your own.

Answer—MINE.

17.

On ruin'd tower and aged tree,
In youthful pride, my form you'll see ;
As gracefully my branches shade
The ravage ruthless Time has made.

Answer—Ivy.

18.

I make many live, cause many to die,
Yet my trappings give pleasure to every eye,
As I scud o'er the plain, like the demon of strife,
At once the destroyer and saviour of life.

Answer—SOLDIER.

19.

Sung in all ages, and in every clime,
A source of virtue, or a spur to crime :
With laurel leaves the warrior's brow I've deck'd,
Without remorse the peace of thousands wreck'd ;

In cot and court alike a welcome guest,
By smiles made happy, and by frowns depress'd ;
One little word my name will plainly show,
To all mankind a source of joy or woe.

Answer—LOVE.

20.

When summer's sun shines bright and clear,
A flannel dress I always wear,
Though folks—and I can't say them nay—
Oft throw my flannel dress away.

Answer—PEACH.

21.

Three little things that stand by the fire,
If they liv'd a hundred years, they'd never grow higher.

Answer—FIRE-IRONS.

22.

In summer no one wishes my society,
In winter I visit in great variety ;
The colder the weather, more welcome my sight ;
Sometimes I'm dull enough, sometimes I'm bright.

Answer—COAL-SCUTTLE.

23.

Sometimes I'm useful, sometimes useless,
Always domestic, sometimes ornamental ;
Wives don't much like me, single ladies prize me,
But the lords of the creation always despise me.

Answer—A CAT.

24.

Sometimes we your treasures keep,
Sometimes guard you while you sleep,

Sometimes as ornament are worn,
Sometimes from a string suspended,
Sometimes beaten night and morn :
What are we?—the tale is ended.

Answer—KEYS.

25.

Of different kinds, and various hue,
I'm red, I'm black, I'm green, I'm blue ;
And brief at best my sportive life,
Sometimes an hour ends the strife.

Answer—A FLY.

26.

I've a head, I've a tail, no body have I ;
I can't sit, I can't stand, I can't walk, I can't fly ;
Yet, wanting all these, contented I live,
Till Nature, kind mother ! a body doth give.

Answer—TADPOLE.

27.

What is that which all things have,
Great or little, weak or brave,
But can neither lend nor borrow ;
Though once a man, as Göethe told,
Barter'd it for worthless gold,
And ever after pined in sorrow.

Answer—SHADOW.

28.

Whenever man seeks a house of prayer,
My voice in cheerful tones you hear ;
And when he's gain'd a lovely bride
I raise it high in notes of pride !
But when he bids this world adieu,
My sounds are solemn, slow, and few.

Answer—CHURCH BELLS.

29.

I'm an enemy to light ;
Let it be however bright,
I reduce it into night.

Answer—EXTINGUISHER.

30.

I come from the Indies, from Gallia I come,
Display'd when abroad, but conceal'd when at home ;
To ball, concert, and play, in succession I go ;
I'm prized by a belle, but misused by a beau.

Answer—FAN.

31.

Sometimes I war on earth, sometimes beneath the waters,
From both I take my birth, and terrible my slaughters ;
Within the last I've life,
And live by law and strife ;
But from the first I'm taken—guess who can—
And form'd and fashion'd by the hand of man.

Answer—PIKE.

32.

I've the name of a man,
Yet am as small as a mouse ;
In winter I'm oftentimes seen
With red breast near the house.

Answer—ROBIN.

33.

Two brothers we are, great burdens we bear,
By which we are bitterly press'd ;
In truth we may say, we are full all the day,
And empty when going to rest.

Answer—PAIR OF SHOES.

34.

Flesh, blood, and bones I'm made of, as other creatures be ;
But its not flesh, blood, and bones alone remains of me ;
The virtue that comes out of me, by taking off my head,
Would make a war between two kings, or make two lovers glad.

Answer—A QUILL.

35.

Pray tell me ladies, if you can,
Who is that highly-favoured man,
Who, though he marries many a wife,
May be a bachelor all his life ?

Answer—A CLERGYMAN.

36.

What every one wants, what every one gives,
What many a one asks, and what very few take.

Answer—ADVICE.

37.

What kin is that child to its own father, who is not its father's
own son ?

Answer—HIS DAUGHTER.

38.

One thing, good sir, of you I crave,
Which you yourself can never have,
Nor ever had in time that's past,
Nor ever can while time doth last.

Answer—A CHILD.

39.

What's that which no man ever yet did see,
Which never was, but always is to be ?

Answer—TO-MORROW.

40.

There was a man bespoke a thing,
Which, when the owner home did bring,
He that made it did refuse it,
He that bought it would not use it,
And he that had it could not tell,
Whether it suited ill or well.

Answer—A COFFIN.

CHARADES.

1.

My first's a little busy thing ;
My second ladies do,
Impell'd by love their flight to wing ;
My whole, say what are you ?

Answer—ANTELOPE

2.

Proud in the battle is my first oft seen ;
At many a banquet has my second been ;
My whole, in stately pride erect,
Full many a wood and lawn has deck'd.

Answer—HORSE-CHESNUT.

3.

My first lives in my second ;
My whole to destroy is amusement
By some people reckon'd.

Answer—ANT-HILL.

4.

My first is a dainty, most people confess ;
My second's distinguish'd by fashion in dress :
My whole is a creature that's swift in the chase,
Of remarkable fleetness, beauty, and grace.

Answer—ROE-BUCK.

5.

Roused by my first, the village maid
The window seeks with brighten'd eye ;
Yet lend it but my second's aid,
And swift each trembling girl will fly.
What can it be ? I hear you say ;
An insect—guess its name, I pray.

Answer—HORNET.

6.

My first is a short name,
A number my next ;
By the tricks of my whole
We are often perplex'd.

Answer—KITTEN.

7.

My first in your face
Has a prominent place ;
My next in a smile you appear ;
A bundle of sweets
My whole just completes
When Flora bedizens the year.

Answer—NOSEGAY.

8.

My first's what the stomach is wont to receive ;
But perhaps you will think that is hard to believe
 Since we neither can eat it nor drink it ;
My second includes such a space, that I ween
It will take all your life ere the whole you have seen,
 Though may be you scarcely can think it.
My whole is the object desired by banditti,
When they ransack a province or plunder a city.

Answer—PILL-AGE.

9.

When travelling my first, you may pick up my second ;
By my whole the extent of your journey is reckon'd.

Answer—MILE-STONE.

10.

Behold, ye great, the Negro boy,
Deprived of home, bereft of joy,
 Oft sighs my first to be ;
Go search the nectarine, plum, or peach,
My next you'll surely find in each,
 As you may quickly see.
From earth, behold, my whole is borne,
The lofty mansion to adorn.

Answer—FREE-STONE.

11.

Bright eyes compared with my first I've heard ;
My second's a fish ; my whole is a bird.

Answer—STAR-LING.

12.

Although I am small, yet such power have I,
A town or a city I soon can destroy :

Cut off my first letter, and then I appear
 A close or inclosure that's fitted for deer ;
 Another cut off—say the first—and you'll find
 What once, we know, contain'd all mankind.

Answer—SPARK.

13.

My first is a treasure by some people reckon'd ;
 And lovers hide ladies sometimes in my second ;
 My first in my whole you see in a row,
 But if you don't see, still in it they go.

Answer—BOOK-CASE.

14.

My love to you can never know my first, can never be my second,
 and will always be my whole.

Answer—END-LESS.

15.

My first dispels my darkness ; my second often does mischief ;
 and the sole employment of my whole is to hold my first.

Answer—CANDLE-STICK.

16.

My first ornamented men and women ; my second is of two kinds
 —eatable and intangible ; my whole lives in a box, and distributes
 my first.

Answer—POWDER-PUFF

17.

The feeling of a coward, a churchyard evergreen, and the exclamation
 of a wondering cockney, form a useful article in the hands of
 a prudent schoolmaster.

Answer—FERULA (FEAR-YEW-LA !)

18.

My *first* I would venture for, my *second* I would venture in, and
 my *whole* is very much valued.

Answer.—FRIENDSHIP.

19.

My *first* I hope you are, my *second* I see you are, and my *whole* I know you are.

Answer.—WEL-COME.

20.

My *first* gives light, my *second* gives light, and my *whole* gives light.

Answer.—FIRE-BRAND.

21.

My *first* is a fish, my *second* is a fish, and my *whole* is a fruit.

Answer.—COD-LING.

22.

All is my *first*, so is my *second*, and also my *whole*.

Answer.—ALSO.

23.

I am what I was, which is so much the worse,
I'm not what I was, but quite the reverse ;
From morning till night I do nothing but fret,
And sigh to be what I never was yet.

Answer.—AN OLD MAID.

24.

My *first* is equality,
My *second* inferiority,
My *whole* superiority.

Answer.—MATCH-LESS.

25.

If you were my *first*, and I were my *whole*,
My *second* might go where he'd please ;
Then I should be blest, and you'd be caress'd,
And the rest of our days live at ease.

Answer.—BRIDE-GROOM.

L

26.

Take half what's needful for the dead,
 What helps physicians to their bread ;
 These joined aright will show most clear,
 A liquor famed both far and near.

Answer.—COFFEE.

27.

My *first* is where you place your child, my *second* is what you
 make your child, and my *whole* is part of your head-dress.

Answer.—LAP-PET.

28.

My *whole* in this country is taken for two,
 Behead me a whole generation's in view ;
 Behead me again, and you very much maim,
 But leave me triumphant—the head of a game.

Answer.—BRACE, RACE, ACE.

29.

My *first* is a dwelling so humble and poor,
 The proud or the rich seldom enter its door ;
 My *second's* one end of the index of mind,
 To short or to long I have ne'er been confined ;
 My *third*, as the oldest, a title possessing,
 Oft sunders the ties where the sweetest caressing
 Should link hand in hand, and each share in the blessing.
 My *whole* is the name of a friend to the friendless,
 Whose acts of true charity are boundless—are endless.

Answer.—HUTCHINSON.

30.

I am two words, containing 16 letters. My 8, 9, 14, 16, 13, is
 an animal. My 7, 6, 15, 16, is also an animal. My 15, 6, 7, is
 another animal. My 14, 7, 7, 6, is a woman's name. My 1, 2, 3,

4, 5, 10, 7, is a man's name. My 4, 6, 13, is what cats and dogs do. My 12, 13, 14, 6, 15, is an instrument of war. My 8, 13, 16, 10, 11, is what almost every human being does. My 9, 6, 7, is the leg of an animal. My 4, 6, 7, 14, is what persons sometimes are. My 4, 5, 14, 12, are often told. My 13, 10, 13, 14, 15, is often read. My 8, 9, 6, 11, 14, is what persons do when they are cold. My 8, 10, 15, 6, 9, is a woman's name. My 3, 6, 11, 14, 12, is what America abounds in. My 1, 2, 3, 4, is what many persons make before they die. My 4, 6, 11, 14, is a colour. My 7, 14, 16, 11, is when a person's mild in temper, and my whole is the name of a celebrated poet.

Answer.—WILLIAM SHAKSPERE.

31.

My *first* by Heaven designed the friend of man,
 To soothe his sorrows, and his strength renew,
 Alternate rules o'er life's unfettered span,
 And marks his actions hid from human view;
 Worn down with sorrow, and with grief oppress,
 The wandering mourner sighs for my return,
 And in my bosom lulls his cares to rest,
 While in his breast ideal raptures burn.
 Thus far the friend of man—yet mark the change,
 Perverted I become his bitterest foe,
 Aid him in vice's ample field to range,
 And screen the hand that strikes the murdering blow;
 Fain would the guilty wretch that dealt the crime
 Fly far from me, whose presence gives him pain,
 Imagination's power draws back the time,
 And in idea, acts it o'er again.

My *second*, ladies, by your hands is made,
 And generous in my nature to you all,
 From Lady Frances to the waiting maid,
 From scullion girl up to the splendid ball,
 I do attend you, if you wish it so,
 Tho' tyrant Fashion sometimes says me nay—
 Except at night, and then to bed I go,
 And rest beside you till returning day.
 Smile not, ye gents, nor at my presence scoff,
 My *whole* waits for you when my first is nigh;
 But ere the morning dawns I may be off,
 And till my first returns, neglected lie.

Answer.—NIGHTCAP.

32.

A SCORE OF QUESTIONS.

Tell me, ye learned heads, if such there be,
 Nature's profound and secret mystery :

1. How this vast Orb on unseen axles turns ?
2. How unconsumed the Sun for ever burns ?
3. What unknown power gives its heat such force,
 Orders its motion, and directs its course ?
4. How angry tempests drive the seas to shore,
 Beat the vast swelling waves, and make them roar ?
5. When waves, like mighty islands, rise and swell,
 How fish beneath those moving mountains dwell ?
6. Why servile springs do constant tribute pay
 Unto their arbitrary monarch, Sea ?
7. How in the hidden space of Fate's dark womb
 Things are at present laid that are to come ?
8. Next the mysterious births of flowers disclose,
 From the field-daisy to the garden-rose ;—

9. Why such a painted coat the tulip wears ?
And why in red the blushing rose appears ?
10. Why clad in white, the innocent lily's seen ?
11. And how the scent comes from the jessamine ?
12. Why humble strawberries creep along the ground ?
13. And why the apple struts, and looks so round ?
14. Why th' ivy clings to the oak's hardened waist ?
15. And why the elm by the loving vine's embraced ?
16. Why Nature did for fishes scales prepare ?
17. And clothe some beasts in wool, and some in hair ?
18. Why golden feathers do the fowls adorn ?
19. And why they chirp and sing beneath the morn ?
20. And why all these are destined to maintain
The sovereign lord of all the creatures, Man ?

33.

A SCORE OF ANSWERS.

- Dear friend unknown, I thus reply to thee,
And thy profound mysterious mystery :
1. As moved at first by its great Maker's will,
It rolled in space, and yet is rolling still,
 2. Vast unexhausted vulcans it compose,
Or fume turns fire, and as it burns it grows.
 3. That Power which decked with light the world's first morn,
Before the stars, or Sun itself, was born ;
 4. Or streams that rush from subterranean caves,
Or air compress'd, thus vex the struggling waves.
 5. As worms i' th' earth when by fierce whirlwinds rent,
For nothing's pressed in its own element.
 6. Less will to more, as small to a greater fire ;
The lower wave slides on, still press'd by the higher.

7. What's yet to come is not, 'tis nothing then,
And nothing can have neither how nor when.
 8. Your pardon, Sir : through half should we but run,
The nurse's midwifery should ne'er be done.
 9. From mingled lights, so gay the tulip shows,
Or salts commix'd ; from uniform, the rose,
 10. This drinks not in, but outward beats the beams ;
 11. That spends its sweets in odoriferous streams.
 12. Their legs are short and weak, their stature low :
And those must creep that cannot stand or go.
 13. With a long waist, long shanks, and lofty crest,
What wonder if it overlooks the rest ?
 14. Why do the faint and weak supporters choose ;
 15. And tell me why do cripples crutches use ?
 16. Them mother Nature did with scales supply,
As coats of mail, to guard the watery fry.
 17. Degrees of heat bring curls, or else abate,
As in our hair, and Negro's woolly pate.
 18. From different textures different colours fall ;
 19. Birds love the morn, because they're poets all.
 20. Who else deserves their homage and esteem ;
If he's their lord, whom should they serve but him ?
-

CONUNDRUMS.

1. What parts of speech are shopkeepers most anxious to sell?
Articles.

2. Why are persons fatigued, like a wheel? Because they are tired.

3. What word is that of four letters, which, if you take away two, there will still remain four; take away three, and there will remain five? Five.

4. What is that which God never saw, which kings seldom see, and which I see every day? An equal.

5. What is that which gives a cold, cures a cold, and pays the doctor's bill? A draught.

6. When is a penniless state of things the cause of joy in a poor man's family? When bread is a penny-less per loaf.

7. What foreign coin is like the going up of a balloon? It's a cent (ascent).

8. Why is a tradesman who keeps enlarging his stock, like a venomous reptile? He's an adder.

9. Why are good resolutions like fainting ladies? They want carrying out.

10. Why is a doctor like the window-tax? He is the means of taking away pains.

11. When is coffee like the soil? When it is ground.

12. Why is a handsome girl like an excellent mirror ? She's a good looking lass (looking-glass.)

13. What is the worst part of the year to try to borrow a book ? When it is Lent.

14. What proves sailors to be very careless ? They are in a mess every day at sea.

15. What part of London does a man remind us of who walks lame ? Cripple-gate (gait).

16. From what clergyman's mouth is a charge, when brought against a person, undeniable ? A canon's.

17. What sort of fashionable cooking is done without the application of heat ? That of *railway* accounts.

17.* What family are pledged never to inhale water ? The Mac-kintoshes.

18. What is an excellent detergent ? The writ of a sheriff's officer ; it often deters gents.

19. When may the Ethiopian be said to change his colour ? When he proves an unlucky *wight* (white).

20. What Eastern prince was Mrs. Robert P. speaking of, when she said Nay to her husband ? A Nabob (Nay, Bob).

21. Why is the youth who carries large squares of window-glass worthy of commendation ? He takes great panes (pains).

22. Where are balls and routs supplied gratis ? On the field of battle.

23. In what class of men are the finite propensities of human nature the most fully developed ? In the *aéronauts* ; they have reached a fine height.

24. " Why am I, when I dine off calf's head, like a criminal at Brixton ? " asked a cockney alderman. Because I'm at the *weal* (wheel).

25. Why does a clock always wear a bashful appearance ? Because its hands are ever *before its face*.

26. Why would tying a slow horse to a post seem to improve his pace? Because it would make him *fast*.

27. Why does wit resemble a Chinese lady's foot? Because brevity is the *soul* (sole) of it.

28. Why is Sir Robert Peel like an artificer who manufactures ladies work-boxes? Because he is a *Cabinet-maker*.

29. Why does the Prince of Wales serve as an umbrella to his sister? Because he keeps her from the *reign* (rain).

30. Why do clergymen resemble the fruits of the earth? Because they benefit by the *dews* (dews).

31. Why is a man who is beaten in the street like a pickled donkey? Because he is *ass-salted* (assaulted).

32. Why is a good wife worth five shillings? Because she is a "*crown* to her husband."

33. Why may elephants be considered instrumental to the ruin of many families? Because their teeth make dice.

34. Why is a speaker who diverges from his subject like Jack Ketch? Because he *turns off the subject*.

35. Why is a mummy like a celebrated English poet? Because he is a *dried-'un* (Dryden).

36. Why is the alphabet like the mail? Because it consists of *letters*.

37. Why is a young lady who has deserted her lover like an arrow just shot off? Because she has left her *beau* (bow).

38. Why is a man attempting to lift an enormous weight like another swallowing a black draught? Because he is testing his *physical* powers.

39. Why are two lovers in a heavy shower of rain like a fly in a pot of porter? They are in heavy wet.

40. What race-course reminds one of a common family medicine? The *Epsom* course.

41. Why is a person bathing in a river at Paris like a madman? Because he is *in-seine* (insane).

M

42. Why is a sick man quizzing another who is worse than himself, like one enjoying a particular description of the Indian weed? Because he is smoking a *man-iller* (Manilla).

43. Why is the Queen like a poor gentlewoman? Because she possesses only *one* crown.

44. Why is a late eminent vocalist like a barber's block? Because it's *Wood*.

45. Why is the Archbishop of Canterbury like Prince Albert? Because he *married* the Queen.

46. Why is Lord John Russell like a peruke? Because he is a *whig* (wig).

47. Which of the Peers may generally be found at a stable-door? *Broome* (Brougham).

48. Why is the House of Lords like Westminster-bridge? Because it is constituted of *peers*.

49. Why is Lord Lyndhurst like a ballad-singer? Because he is a *chant-seller* (chancellor).

50. What ancient forester does Lord John Russell remind you of? Little John.

51. Why would the Lord Chancellor's seat be useful in a cloth-manufactory? Because it is a *wool-sack*.

52. Why is a good ship like a jack tar in the parish stocks? Because she is a *fast sailer*.

53. Why may architects be accounted sluggards? Because they are partial to the *pillar* (pillow).

54. Why is snuff like a pair of spectacles? Because it improves the eyesight,

55. Why are bad servants like the waves of the sea on a lee shore? Because they are great breakers.

56. Why was the room in the Tower in which Sir Francis Burdett was confined like a woman's mouth? Because it was the place appropriated to an *unruly member*.

57. Why is a horse constantly ridden but never fed not likely to be in want of food? Because he has always got a *bit* in his mouth.

58. Why is a lover like gooseberries? Because he is easily converted into a *fool*.

59. Why is St. Paul's Cathedral like the nest of the smallest English bird? Because it was built by a *Wren*.

60. Why are sheep in a fold like a handsomely written letter? Because they are well *penned*.

61. Why is an advertising tradesman like a man out of breath? Because he *puffs*.

62. Why is a beggar like an attorney? Because he is a *solicitor*.

63. Why is Scottish coal like true love? Because it always burns with a steady flame.

64. Why is a person who never lays a wager as bad as a regular gambler? Because he is *no better*.

65. Why should a baker be always considered a poor man? Because he is always *kneading* (needing) bread.

66. Why is a railway-carriage like a rope-dancer? Because it goes on a *line*.

67. Why ought the stars to be the best astronomers? Because they have *studded* the heavens for more than six thousand years.

68. Why is a cabbage run to seed like a lover? Because it has lost its heart.

69. Why did Adam when alone find the day very long? Because it was always *morning* without Eve.

70. Why did Jupiter descend to Danæ in a shower of gold? To show that he was one of the *reigning sovereigns*.

71. Why does a pieman shed scalding tears? Because he *cries all hot*.

72. Why is a lamplighter like a cowardly soldier? Because he runs away from his *posts*.

73 Why can Ludgate-hill boast of Apostolical succession? Because it descends in a *direct line* from St. Paul's.

74. Why is flannel like mahogany? Because it is often made into *drawers*.

75. Why is a dandy like a dog? Because he has more *collar* than shirt.

76. Why is Sir Robert Peel's grandfather like a solecism in grammar? Because he is a *relative* without an *antecedent*.

77. Why are coopers like musical composers? Because they use *staves*.

78. Why are lovers like turnips? Because they are often *paired*.

79. Why is a young lady of the present day like a careful housewife? She makes her *waist* as little as she can.

80. Why is an insolent fishmonger likely to get more business than a civil one? Because when he sells fish he *gives sauce* with it.

81. Why is a coachman like a lover? Because he is always desirous of being *remembered* by his *fare*.

82. Why is an extravagant housekeeper like a caterpillar? Because she makes the *butter-fly*.

83. Why is the Polka like bitter beer? Because there are so many *hops* in it.

84. Why do day and night resemble two banks stopping payment from the same cause? Because one *breaks* when the other *fails*.

85. Why does a carter seem fonder of grief than any other man? Because he is always *crying* to his horses, "Come up — *wo*!"

86. Why did a fat fellow who was very much squeezed going into the Opera-house, become very complimentary to the ladies? Because the pressure made him *flatter*.

87. Why is a newspaper like the blood of a healthful man? Very much depends on the *circulation*.

88. Why may a schoolmaster who has lost all his scholars truly

declare he has a prospect of getting more ? Because he has still got a *pupil* in his eye.

89. Why are tall people always the laziest ? Because they are always longer in bed than others.

90. Why is a lady's bussel like an historical romance ? Because it is *fiction* founded upon fact.

91. For what fish do court dangles angle ? For place.

92. Why may a Royal Academician be considered superior to Solomon in splendour ? Because Solomon in all his glory was not arrayed (*R.A.'d*) like one of these.

93. Why is sympathy like blindman's buff ? Because it is a feeling for a fellow-creature.

94. Why is the Prince of Wales like a cloudy day ? Because he is likely to reign.

95. Why is the House of Commons like the influenza ? Because sometimes the *eyes* (eyes) have it, and sometimes the *noes* (nose).

96. Why is a printer like a righteous man ? Because the *devil* fears him.

97. Why may conveyances be considered the most gentlemanly part of the legal profession ? Because they often establish a title to good *manors*.

98. If an omnibus were to smash a cab in the street, why would that be like a legal deed giving you possession of an estate ? Because it would be the *settlement of a conveyance*.

99. Why are gloves likely to be unsaleable articles ? Because they are made to be *kept on hand*.

100. Why is sister Emma reducing a nutmeg to powder like sister Fanny on board the *Ocean Queen* bound for New Zealand ? Because she is *Emma-grating* (emigrating).

101. What moral lesson does a weathercock teach ? It is *vane* to a *spire*.

102. When is a pump like a mother bereaved of her infant ?
When it has lost its *sucker*.

103. What flower would be the best to keep a secret in ? In
violet (involute).

104. Why is Rotterdam like a flat fish ? Because it is a Dutch
place (plaice).

105. Why should the feline race be sent to Lancaster to be edu-
cated ? Because it makes *cats learn* (by transposition).

106. Why are there strictly speaking only 325 days in the year ?
Because 40 of them are *lent* (Lent) and never returned.

107. Why is a jolly row like a funny cat ? Because it is a "rum-
pus."

108. When was Charles the Second most like a race-horse ?
When he ran for the *Oaks*.

109. Why is a horse the most miserable creature in existence ?
Because his head is often on the *rack*, and his greatest comfort is
whoa (woe).

110. Why are the Venetians a crafty people ? Because they have
a succession of *Doges* (dodges).

111. Why is Baron Rothschild like a railway ? Because you may
draw upon him to any extent without his feeling it.

112. Why is a beggar like a baker ? Because he *needs* (kneads).

113. Why is Victoria when in the House of Lords like the small-
est coin of the realm ? Because the Queen is then under a *crown*.

114. When is a baker like a person swallowing prussic acid ?
When he is filling his *bread-basket* for the last time.

115. Why is the memory of Lord Nelson like genuine French
brandy ? Because it is *dear* to the British nation.

116. At what period should the Romans have shown the greatest
wit ? When Nero *illuminated* the capital.

117. Why is a slanderer not a slanderer ? Because his *censure* is
praise to the *worthy*.

118. Why is a ropemaker like a poet? Because he makes *lines*.
119. Why is Charles Dickens like a celebrated boxer? Because he makes good hits right and left.
120. Why is a respectable publican's house like the Elysium of the gods? Because no *bad spirits* are permitted to enter it.
121. Why are the boxes in a theatre like Niobe? Because they are in *tiers* (tears).
122. Why is a physician's prescription a good article to feed pigs with? Because it is composed of *grains*.
123. Why is a gun like a jury? Because it *goes off* when discharged.
124. Why is a busy tailor said never to be at home? Because he is often *cutting out*.
125. Why is Neptune on a stormy day like a sporting dandy? Because he shows his power of *raising the wind*.
126. As I was going west, I spoke to Dr. Southey going to the city, what philosopher might I be likened to? A met-a-physician.
127. When is a judge over head and ears in debt? When his *wig* is not paid for.
128. Why is the best coffee like a new-made razor? Because it must be ground before it is used.
129. Why is a devout man like a fox? Because he *prays* (preys).
130. Why is a good inn like an umbrella? Because it protects the traveller on a rainy day.
131. Why are the post-office bags passing between Edinburgh and Ayr like an elder son? Because it is the *Ayr mail*.
132. Why are a deposed monarch and a republican state both in a condition of much poverty? Because the first has lost his last *crown*, and the other has parted with his last *sovereign*.
133. What trade never turns to the left? A wheel-*wright*.
134. Why do white sheep eat more than black ones? Because there are more of them.

135. What is the differential similitude between a donkey and a postage-stamp? One is licked with a stick, and the other *sticked* with a *lick*.

136. Why should a donkey never be a creditor? Because he never gets anything in the *pound*.

137. Spell brandy with three letters. B, R, and Y:

138. If the last consonant but one were to devour a woman, what public building would it express? Exeter Hall (X eat her all).

139. Why was the French revolution like all Europe picking their toes? Because it is a general *topic*.

140. Why is a female pig called a sow? Because *as how* (a sow) it is.

141. Where can happiness be found? In the dictionary.

142. When is a baby not a baby? When it is a *tea thing* (teething).

143. Why is a dog's tail like the heart of a tree? Because it is farthest from the bark.

144. Why is the letter A like noon? Because it is the middle of day.

145. Why is the letter C the most noisy of letters? Because it begins all clamour.

146. Why is Louis Napoleon like a retired Vauxhall cook? Because he must often think upon *Ham*, and remember how he *cut it*.

147. Why is a naughty girl like the letter D? Because she drives *MA* mad.

148. When is a schoolmaster like a dog, and a schoolboy like a cat? When the one is caning (*canine*), and the other feeling (*feline*).

149. Why are the assertions, "I sell apples," and "I sell no apples" both alike? Because there is no difference.

150. Why are Addison's works like a looking-glass? In them we may see *The Spectator*.

151. Why is sealing-wax like a soldier? It is often under *arms*.

152 Why is a drunken man like a noun adjective? He seldom *stands alone*.

153. Why are there three objections to taking a glass of brandy
There are three *scruples* to a drachm.

154. Why is a blacksmith's apron like the grates of a convent
It keeps off the *sparks*.

155. Why are horses that draw curricles like men in prison?
They are confined by *bars*.

156. Why is a surgeon like a kidnapper? He *trepan*s.

157. Why is a pair of skates like an apple? They have both
occasioned the *fall* of man.

158. Why is a schoolboy, who has just begun to read, like
knowledge itself? He is *learning*.

159. Why is a huntsman like juvenile card-players? His game
mostly runs on *all-fours*.

160. Why is the sun like people of fashion? It turns *night into day*.

161. Why was the Parliament of the Commonwealth like Sampson?
It overthrew a *house of Lords*.

162. Why is a person with his eyes closed like a defective school-master?
He keeps his *pupils* in darkness.

163. Why are sober garments like the dress of the dead? They
are *grave* clothes.

164. Why is the wick of a candle like the city of Athens? It
is in the midst of *grease* (Greece).

165. I am for ever, and yet was never. Eternity.

166. Why is the soul like a thing of no consequence? It is
immaterial.

167. Why is a picture like a member of Parliament? It is a
representative.

168. Why is an axe like coffee? It must be ground before it can
be used.

169. Why is a perspective-glass like time? It brings distant things near.

170. Why ought ladies that paint to be treated as pirates? They hoist *false colours*.

171. Why is a barrister like a poker? He is often at the *bar*.

172. Why do you go to bed? Because the bed will not come to you.

173. Why is a dog biting his tail like a good economist? Because he is making both ends meet.

174. Why is the letter *g* like wisdom? Because it is the beginning of greatness and goodness.

175. Why is Old England, transposed, like California? Because, by putting the *g* first, you make it Golden land.

176. Why is a tailor very unlike a mirror? Because the one speaks without reflecting, the other reflects without speaking.

177. Why is drunkenness like a ragged coat? Because it is a bad habit.

178. Why is a fretful man like a hard-baked loaf? Because he is crusty.

179. Why is a room full of married people like an empty room? Because there is not a single person in it.

180. Why is a schoolmistress like the letter *c*? Because she forms *lasses* into *classes*.

181. Why is a miser like a man with a short memory? Because he is always forgetting (for getting).

182. Why is the letter *d* like a wedding ring? Because *we* could not be *wed* without it.

183. Why is a pig in a parlour like a house on fire? Because the sooner it is put out the better.

184. Why is an Irishman mending his clothes like a rich man? Because he is taking in his rents.

185. Why is a hare like time? Because it flies swiftly.

186. When is a chimney like a chicken ? When it is a little *fowl* (fowl).

187. Why is a bailiff like a publican ? Because he lives by his *tap*.

188. Why is the moon like an onion ? Because it makes high water (eye-water).

189. Why is love like a violent cough ? Because it is teasing.

190. What periodical paper has the greatest circulation ? The Income-tax Paper.

191. What is a lamp-post with its lamp taken away ? A lamp-lighter.

192. What is it when the lamp is lit ? Light-headed.

193. When a ham is taken from a dinner-table without being touched, why does it resemble Hamlet when delivering his celebrated soliloquy, "To be or not to be ?" Because it is *Ham - let alone*.

194. Why is a person in bed like 3½d. ? Because he's under a tester.

195. Why is an account-book like a statuary's shop ? Because it's full of figures.

196. Why is a difficulty overcome like a knight on horseback ? Because it's surmounted (Sir mounted).

197. Why is a blind man led by a dog like a wig ? Because he is cur-led.

198. Why is an officer who has just come off guard like a tree in spring ? Because he is relieved (re-leafed).

199. Why is a house like a man saying it is sixty minutes past nine ? Because it is a *tenement* (ten he meant).

201. What profession is that which when named expresses both parent and child ? Pa-son (parson).

202. A child said to its father, "You are my father." "True," answered he, "but you are not my son." The child was his daughter.

203. What county in Ireland are you reminded of by snuffing a candle too short? Wicklow.

204. When is it dangerous to walk by the side of a river? When the bulrush is out (bull rushes out).

205. What fish is most valued by a young lady happily married? Her-ring.

206. If a lady were to change her sex, what religion would she be? A he then (heathen).

207. A man made a tub and cut the top too little; he cut it again and made it fit. He cuts too little off.

208. What did Adam first set in the garden of Eden? His foot.

209. Where is happiness always to be found? In a dictionary.

210. What is most like to a cat looking out at a window? A cat looking in.

211. What were the first words Adam said to Eve? Who can tell?

212. Do you ever see a bun dance on a table? Very often, and wish to see it again.

REBUSES.

1.

A river which in Wales doth rise, I've always understood (1);
Five-sixths of what a cook requires to make a salad good (2);
A celebrated painter's name, which you, no doubt, have seen (3);
What every one should strive to be unto our gracious Queen (4).

If you the *heads* of these read down,
They will reveal a Kentish town (5);
The *finals* you read up, and then
They'll show what often conquers men (6).

Solution.—1. Dee. 2. Endiv(e). 3. Albano. 4. Loyal.—(5.
DEAL. 6. LOVE).

2.

The time to do a noble deed (1); the Moslem's battle-cry (2);
The man of highly gifted soul (3); the isle of Tahiti (4);
One who is worse off than he was (5); the dark side of the earth (6);
A wicked Roman emperor (7), and one of still less worth (8);
A great and wondrous conqueror, the *initial* letters show (9);
The *finals* bring to light the scene of his dread overthrow (10).

Solution.—1. Now. 2. Alla. 3. Poet. 4. Otaheite. 5. Loser.
6. Evil. 7. Otho. 8. Nero. 9. Napoleon. 10. Waterloo.

3.

An animal timid and swift (1);
 A recluse from the world and its glare (2);
 A companion to coffee at morn (3);
 To recline at our ease in a chair (4);
 What to Britain has proved her best friend (5);
 A bird both delicious and rare (6);
 A great one of earth's early days,
 Who track'd the wild beast to his lair (7).
 The *initials* a hero will show,
 Who fell in the pride of his glory (8);
 While the *finals* the land will disclose
 That boasts of his name and his story (9).

Solution.—1. Hare. 2. Nun. 3. Egg. 4. Loll. 5. Sea. 6. Ortolan. 7. Nimrod.—(8. NELSON. 9. ENGLAND.)

4.

A herdsman who the Roman purple wore (1);
 The name which once th' unyielding Arab bore (2);
 A country town between the Tweed and Tay (3);
 An exercise of chivalrous display (4);
 A town long noted for its purple wine (5);
 A Briton, matchless on the foaming brine (6);
 Yield *finals* and *initials*, which proclaim
 A sage and poet of undying fame (7).

Solution.—1. Maximin. 2. Ishmaelite. 3. Linlithgow. 4. Tournament. 5. Oporto. 6. Nelson.—(7. MILTON; NEWTON).

5.

Here's plenty of water, I'm sure I may say (1);
 And here is an article used every day (2);
 And here is a beverage; put them together—(3);

What is it, with claws, but with never a feather ;
Sharp claws and sharp teeth, and yet very tame ;
Come ! look at it well, now, and tell me its name.

Solution.—1. C (sea). 2. A (hay). 3. T (tea).—(CAT).

6

A flower which, no doubt, you've seen (1) ;
A colour, neither blue nor green (2) ;
A kind of fruit (3) ; a beast of prey (4) ;
To steal, disclose, or take away (5) ;
A Jewish doctor next behold (6) ;
A herb in salads used, I'm told (7) ;
If you the *initials* read, you'll find
A well-known bird of ravenous kind (8).

Solution.—1. Violet. 2. Umber. 3. Lemon. 4. Tiger. 5.
Unhoard. 6. Rabbi. 7. Endive.—(8. VULTURE).

TRANSPPOSITIONS.

1. HAABAALLD—a province in India. Allahabad.
2. DRREEEMANNITA—a sea in the south of Europe. Mediterranean.
3. EEPLLLHAXAAIC—a celebrated city in Germany. Aix-la-Chapelle.
4. AADMMREST—a great town of Holland. Amsterdam.
5. SSAATTEUSSHCAM—a province of the United States. Massachusetts.
6. AALAALHBA—a town of Hindostan. Allahabaa.
7. TEEEESSN—one of the United States. Tennessee.
8. EEEHHTMBL—a place dear to the Christian. Bethlehem.
9. OOTTHRPMSU—a very celebrated town in the county of Hampshire. Portsmouth.
10. MNRSTEESSWTI—a Wise man's diocese. Westminster.
11. ROOOKOON—a river of America. Oroonoko.
12. IEEEBLLLS—an Island in France. Belle Isle.
13. QGGANNTUU—a province in China. Quangtung.
14. NNOODL—a city of England. London.
15. LLEESNNNIK—a city in Ireland. Enniskellen.
16. BYYAALLLLN—an Irish town. Ballyalyn.
17. NNNA—a river in Scotland. Annan (Water).
18. ZZOOG—an island in the Mediterranean. Zogoz.
20. ZZMAAAR—a town in Sicily. Amazzar.

ENIGMATICAL BOUQUET.

1. Bitter's antagonist and the seat of salutation. Sweetlip.
2. A flower of Venice and queen of England. Rosemary.
3. An old tale and a jingling harmony. Canterbury bell.
4. The antagonist of bitter and the conqueror of England.
Sweet-william.
5. A bright object and a city in Asia. Star of Bethlehem.
6. The Emperor Domitian's nickname. Catchfly.
7. The second person in Latin and the seat of salutation. Tulip.
8. A vain youth. Cock's comb.
9. Merchant's wealth. Stock.
10. The writer of a grammar. Lily.
11. Harlequin's mistress. Columbine.
12. Dutch mastiff and lady's lappet head. Dog's cap.
13. What will stay for no man? Thyme.
14. Terrestrial ball and the arms of Scotland. Globe thistle.
15. Emblem of sleep, from Holland. Poppy.
16. Frugality. Thrift.
17. What lies low, flies high, and what adds speed to a horse?
Larkspur.
18. An empress of Russia and part of a cab. Catherine wheel.
19. The Goddess of Beauty and the ladies' delight. Venus'
looking-glass.

20. A beautiful colour. Pink.
21. The wonder of an American province. Marvel of Peru.
22. A repeated falsehood and the bottom of a hill. Lily of the Valley.
23. An instrument of music and the beginning of eternity. Violet.
24. A fine bird and the organ of sight. Pheasant's eye.
25. A part of the Grand Signior's dress. Turk's cap.
26. The folly of a great city. London pride.
27. A very short person and a government security. Dwarf-stock.
28. The support of a dairy and a false step. Cowslip.
29. Half of a junket and part of a goose. Jonquil.
30. A game at cards and a stately tree. Lupine.
31. A cold season and a strong prison. Winter stock.
32. A flaming colour and a good imitation in a picture. Scarlet lichens (likens).
33. A king's son and the plumes of a bird. Prince of Wales' feather.
34. Peculiarity of sugar and the Grand Turk. Sweet Sultan.
35. A dangerous place at sea and a commonly used Latin conjunction. Rocket.
36. What a lady should never be in and the produce of a mill. Passion flower (flour).
37. One of the amusements of a pantomime. Hops.
38. The opposite of night, a great falsehood, and the first letter of the alphabet. Dahlia.
39. The name of a virgin and a miser's idol. Marygold.
40. Righteous and valuable timber. Hollyhock.
41. Night's opposite and the main ocean. Daisy.

BOTANICAL TRANSPOSITIONS.

1. EEIIWNPLRK.

This plant is astringent, and contains gallic acid, and turns solutions of iron of a dense black; it has been recommended as a vulnerary, but it is not now employed. The curious and beautiful structure of the internal part of the flowers deserves particular investigation. In France, this plant is esteemed as the emblem of the Pleasures of Memory, and of Sincere Friendship. In Italy, the country people make garlands of it for their dead infants, for which reason they call it (*flor di morto*) Death's flowers. It blossoms from April to September.—Periwinkle.

2. HHWNATRO.

Few of our native plants present a more beautiful sight than this well-known plant, with its dense masses of white and fragrant flowers, backed by the shining dark green leaves: it is considered as the badge of the Highland clan Ogilvie. Flowers in May and June.—Hawthorn.

3, OOMMELPCANM.

Beautiful and richly variegated specimens of the wood of this plant, when veined or spotted, were much prized by the Romans, and of such were composed the celebrated Tigrin and Pontarine tables, of which some particular specimens, as those of Cicero, Asinius Callus, King Juba, and the Mauritanian Ptolemy, are said to have been worth nearly their weight in gold. Flowers in May and June.—Common Maple.

ROMAN HISTORICAL TRANSPOSITIONS.

1. SSIVRUE UULLSTI.

This Roman king was the son of a bond-woman, who had been taken at the sacking of a town belonging to the Latins, and was born whilst his mother was a slave. While yet an infant in his cradle a lambent flame is said to have played around his head, which Tanaquil, his mother, converted into an omen of his future greatness. He reigned king of Rome forty-four years.—Servius Tullius.

2. UUIJNSI UUSTRB.

This man was consul of Rome, and placed as judge upon his own sons and others, for a conspiracy against him and his fellow consul. The young men accused, pleaded nothing for themselves, but with conscious guilt awaited their sentence in silence and agony. The other judges felt all the pangs of nature; one wept; another could not repress his sentiments of pity; the father alone seemed to have lost all the softness of humanity; and with a stern countenance demanded of his sons, if they could make any defence against the crimes with which they had been charged. Receiving no answer, he at length turned himself to the executioner: "Now," cried he, "it is your part to perform the rest." Thus saying, he again resumed

his seat with an air of determined majesty. The executioners, having stripped them naked, and then whipped them with rods, presently after beheaded them, the father all the time beholding the cruel spectacle with a steady look and unaltered countenance, while the multitude gazed on with pity and terror.—Junius Brutus.

3. SSCCIIU TTSDNEAU.

This man was a plebeian and soldier ; he served his country in the wars 40 years. He was an officer 30 ; first a centurion, and then a tribune ; he fought 120 battles, in which, by the might of his single arm, he saved a multitude of lives. He gained 14 civic, 3 mural, and 8 golden crowns, besides 83 chains, 60 bracelets, 18 gilt spears, and 23 horse-trappings ; 9 were for killing the enemy in single combat. He received 45 wounds, all in front ; these were his honours.—Siccus Dentatus.

BIOGRAPHICAL TRANSPOSITIONS.

1. UUIIVVRTS.

A Roman architect, whose name is immortalized by ten books, *De Architectura*, still extant. He flourished about fifteen years B.C.—Vitruvius.

2. LLAAMGEN.

A celebrated Portuguese navigator, who, in 1519, discovered and passed the straits which have since been called by his name. He died in 1521.—Magellan.

3. AAAPSHCI.

High-priest of the Jews, who condemned Christ, and was afterwards put out of office by Vitellius, on which he committed suicide.—Caiaphas.

4. DDDDGEORI.

An English judge—was born at Barnstaple, in Devonshire. He died in 1628.—Doddridge.

5. IINNCCSTU.

A famous Roman, who was called from the plough to be dictator at the time when the city was besieged by the Volsci and Æqui. At the age of eighty, he was again called upon to act against Præneste, where he had equal success. He lived 460 years B.C.—Cincinnatus.

6. OOIINNDMECH.

An Italian painter, who was born at Bologna in 1631, and died in 1731.

WHY AND BECAUSE.

1. Why does a polished metal tea-pot make better tea than an earthen one ?
2. Why will not a dull black tea-pot make good tea, unless set on the hob to draw ?
3. Why is a ray of light composed of various colours ?
4. Why are some things of one colour, and some of another ?
5. Why are some things black, and others white ?
6. Why are some things transparent, and others non-transparent ?
7. Why does a lamp-glass diminish the smoke of the flame ?
8. Why does a saucepan which has been used boil in a shorter time than a new one ?
9. Why should the front and lid of a saucepan be clean and bright ?

SOLUTIONS.

1. Because polished metal being a very bad radiator of heat, it keeps the water hotter much longer ; and the hotter the water is, the better it "draws" the tea.
2. Because the black dull colour rapidly absorbs the heat from the water, which quickly flying off, the water becomes cooled, and therefore will not "draw" the tea. But when set upon the hob, the black tea-pot rapidly absorbs heat from the fire, and thus keeps the water hot.
3. Because if solar light were of one colour only, all the objects would appear tinged with that particular colour, or else would be quite black.

4. Because the surface of different things is differently constructed both physically and chemically; so that, as every ray of light is composed of all the colours seen in the rainbow, some things have a greater affinity to one colour than another, which they reflect, while they absorb the remainder.

5. Because the one absorbs all the rays of light and reflects none; the other absorbs none of the rays of light, but reflects them all.

6. Because in one case, every part between the two surfaces has the same density, and therefore a refracting power which enables the rays of light to pass through it and emerge on the opposite side. But in the other case, the particles of matter, of which it is composed, are separated by minute pores or spaces having a different density from the particles themselves, therefore the rays of light are too often reflected and refracted to permit them to pass through the substance.

7. Because, by producing a draught, it increases the supply of oxygen to the flame, and it also concentrates and reflects the heat of the flame, in consequence of which the combustion of the carbon is more perfect and very little escapes in the shape of smoke.

8. Because the bottom and back are covered with black, which rapidly absorbs heat from the fire.

9. Because light-coloured and highly-polished metal is a very bad radiator of heat; and, therefore, the front and lid being bright, will prevent the heat from escaping by radiation much better than if they were black like the bottom and back.

ANAGRAMS.

1.

I'm first a tax ; and then transpose me,
A mark of pity you'll expose me.—Rate—tear.

2.

Transpose a Chinese plant, 'twill give
What you must do, if you would live.—Tea—eat.

3.

A vessel for wine transpose,
An English fruit it will disclose.—Tun—nut.

4. Transpose what we do in harvest, you will have a fruit in
autumn.—Reap—pear.

5. A rich wall-fruit, and how we would like to buy it, are ex-
pressed by the same letters.—Peach—cheap.

6. What race-horses do, transposed, will give a vessel used in
making tea, and which formerly contained the ashes of heroes.—
Run—urn.

7. Transpose sixty, and it will show what every lover says his
mistress does.—LX.—XL. (excel).

8. The hardest and almost the heaviest substance in nature, trans-
posed, will give the lightest.—Rock—cork.

P

9. FLOWERS.

A nicer air.—Cineraria.
 On a tin car.—Carnation.
 I'd say.—Daisy.
 Ah, Lida!—Dahlia.
 Read Noel!—Oleander.
 All mow.—Mallow.
 I call.—Lilac.
 A long aim.—Mangolia.
 Say more.—May Rose.
 O a libel!—Lobelia.
 If such a—Fuschia.
 A dip in ink.—Indian Pink.

10. FRUIT.

O grant me, Ape!—Pomegranate.
 A nice rent.—Nectarine.
 A green egg.—Green Gage.
 Bees rise or go.—Gooseberries.
 He paces.—Peaches.
 O anger!—Orange.
 And as trim.—Tamarinds.

11. TOWNS.

All cries.—Carlisle.
 If she fled.—Sheffield.
 Ma bring him.—Birmingham.
 No red cats.—Doncaster.
 Plover oil.—Liverpool.
 Crow's tree.—Worcester.
 Mr. can these.—Manchester.
 Steel rice.—Leicester.

12. RIVERS.

No anger.—Garonne.
 Dirt seen.—Dniester.
 Ham set.—Thames.
 No bey.—Boyne.
 May dew.—Medway.
 Heron.—Rhône.

13. TREES.

Old man.—Almond.
 I love.—Olive.
 Many a hog.—Mahogany.
 O my cares.—Sycamore.
 Go near.—Orange.
 Left rib.—Filbert.

THE COUNCIL OF FRIENDS.

[A very amusing pastime may be formed by selecting a number of words, and each member of the Council being required to give a definition or pay a forfeit. We give a few definitions as examples.]

1. One who takes beauty in at his eye, and lets it out at his fingers' ends—Nature's likeness taker. An artist.

2. Youth's idol—A dissolving view—A magnet which will attract a heart of steel.—Beauty.

3. The shield of valour—The best fire-preventive and the most secure lock.—Caution.

4. A repeater—The mocker of misery and the return of our happiness—An invisible chatter-box.—Echo.

5. A bleaching powder—The factory of superstition—The sinner's ghost.—Fear.

6. A many-coloured mantle that enhances every beauty, and conceals many deformities.—Goodness.

7. The tree whose fruits bud on earth, but blossom in Heaven—A pig with a greasy tail, that everybody runs after, but no one can hold.—Happiness.

8. The sine quâ non of egotism—The ringleader of impudence—The heart of pride—Doubly conspicuous in mischief—The end of ennui.—The pronoun I.

9. Reason gone mad—A blind man—The froth of anger.—Passion.

PARADOXES.

1. **BURNING WATER.**—The most miraculous effect may be produced by means of the metal potassium, namely, causing water to burn.

2. **THE GRECIAN PARADOX.**—Protagoras, a Greek philosopher, agreed to instruct a young man in oratory for a sum of money, one half of which was paid down, and the remainder to be liquidated *when the pupil made his first successful pleading in the courts.* Long after the instructions were concluded, the pupil neither paid *nor pleaded*, and Protagoras brought an action for the recovery of the unpaid money. The question is, could Protagoras recover the same?

ANSWERS.

BURNING WATER.—When this was first invented by Sir Humphrey Davy, the large laboratory of the Royal Institute, in Albemarle Street, could not contain the concourse of people who came daily to witness its effects; it caused more astonishment than any other substance which science has revealed; excepting, perhaps, phosphorus, which was exhibited at every court in Europe. We have merely to drop a piece of potassium into a basin of water, which, though quite cold, instantly bursts into a beautiful and brilliant flame wherever the metal is in contact with it, and continues to burn until the potassium is quite dissolved. Sufficient may be procured from any operative chemist for a shilling to exhibit this wonderful effect three or four times.

2. GRECIAN PARADOX.—History informs us, both parties argued in person; Protogoras contended, that whichever way the cause was decided he must recover, for if the pupil lost, the money must be paid according to decree of court; but if the pupil gained, the *successful pleading* would make the money due according to agreement.

On the contrary, the pupil contended that the money ought *not* to be paid; for if he (the pupil) gained, the decree of court would excuse him from payment, but if he lost, the *unsuccessful pleading* would equally excuse him from payment according to agreement.

The perplexed judges came to no determination and dismissed the case, which operated as an extinguishment of Protogoras's claim; but is it *reasonable* that Protogoras should lose his money in consequence of the caprice of the pupil not following his profession?

FORFEITS.

The game of Forfeits is one in which the whole company take a part. Each person forfeits a ring, pencil-case, penknife, key, or any other small article, on failing to comply with one or other of certain conditions, such as the following :—

Answer a question when specially called on to do so.

Solve a riddle, conundrum, charade, or arithmetical puzzle.

Catch between your two hands, without letting it fall, a twirling plate.

Hold fast when ordered to let go, and let go when ordered to hold fast, a handkerchief, of which all the company has a hold, and over which the mistress of ceremonies says, "This is a handkerchief full of contradictions; when I say, 'Let go,' you hold fast, and when I say, 'Hold fast,' you let go."

There are many other ways of obtaining forfeits, which may frequently be obtained as the game proceeds, for when any one fails in doing what is required of him to redeem what he has in pledge, he forfeits anew, and so on.

The articles forfeited are taken charge of by a lady chosen as mistress of the revels; and, when they are all received, some other person is appointed to order what each must do to redeem them. This person sits or kneels beside the holder of the forfeits, placing her head in her lap, face downwards, and the holder then raises each forfeit above the head of the kneeler, and inquires what the owner must do before it can be restored to him, in something like the following manner :—

"Here's a pretty thing, a very pretty thing,

What shall be done to the owner of this pretty thing?"

One or other of the following penalties, or something of the same

sort, is then named, the performance of which is necessary to entitle the owner to his forfeited property.

1. Sing a song, or tell a story.
2. Recite a piece of poetry.
3. Kneel to the prettiest, bow to the wittiest, and kiss the one that you love best.
4. Spell blind pig in two letters. (PG without an (I) eye).
5. Compose two or four lines in rhyme.
6. Propose a conundrum.
7. Relate an anecdote.
8. Repeat a Scottish proverb.
9. Stand with your face to the wall till some one asks you to sit down.
10. Stand in the middle of the room, and first make a woful face, and then a merry one.
11. Kiss yourself in the looking-glass.
12. Sing the musical scale.
13. Kiss the four corners of the room.
14. Count twenty backwards.
15. Mention the name of some remarkable person, and relate an anecdote of him.
16. Walk round the room, and kiss your shadow in each corner of it. If you laugh, pay another forfeit.
17. Repeat whatever you are told, however difficult; or pay another forfeit.
18. Keep a serious countenance for five minutes, whatever may be said or done to make you smile: a forfeit if you don't.
19. Give a comic recitation.
20. Laugh in one corner of the room, cry in a second, yawn in a third, and sing in a fourth.
21. Stand on a chair, and perform whatever motions you are told without laughing.

22. Dance a hornpipe.
23. Perform the laughing gamut.
24. Kiss the candlestick. (If a lady, one of the gentlemen will run and seize the candlestick, and you must kiss *him*.)
25. Say five flattering things to the person next you, without using the letter *l*.
26. Kiss a box or bag inside and outside without opening it. (This may be done by first kissing it *in* the room, and then taking it *out* of the room, and kissing it there also).
27. A line of poetry being given, repeat another line to rhyme with it.
28. Ask a question to which "yes" is the only answer. (This question is, "What word does *y-e-s* spell?")
29. Hop on one foot round the room, once, twice, or three times, as you are bidden.
30. Rub your left hand on your left breast, and at the same time beat quickly with your right hand on your right breast, without changing the motion of either, till you leave off altogether; or pay another forfeit.
31. Bite an inch off the poker. (This is done by holding the poker near the mouth, and biting the air an inch from it).
32. Put yourself through the keyhole. (This is done by writing the word "yourself" on a piece of paper, rolling it up, and slipping it through the keyhole).

Toward the close of the game, and when those who have still forfeits to regain are desirous to finish it, the whole may be redeemed at once by the parties singing a medley. If joined by the rest of the company, so much the better,—it will lead to another mode of spending an agreeable hour.

THE LITTLE FORTUNE TELLER.

THIS game is played by any number of persons, and is productive of much amusement. Make a board after the following pattern,—a square of eleven with the figure one for the centre. The person, who wishes to try his fortune, must place the finger on the board without looking at it; then refer to the list for the number marked on the square touched, and you will obtain an answer, which, like those given by professed fortune-tellers, will often prove false or ridiculous;—as, for instance, when a married lady is told that she longs to be married (84), or a child of seven is informed that he will be married this year (89); but it is a very amusing game notwithstanding.

117	118	119	120	121	82	83	84	85	86	87
116	78	79	80	81	50	51	52	53	54	88
115	77	47	48	49	26	27	28	29	55	89
114	76	46	24	25	10	11	12	30	56	90
113	75	45	23	9	2	3	13	31	57	91
112	74	44	22	8	1	4	14	32	58	92
111	73	43	21	7	6	5	15	33	59	93
110	72	42	20	19	18	17	16	34	60	94
109	71	41	40	39	38	37	36	35	61	95
108	70	69	68	67	66	65	64	63	62	96
107	106	105	104	103	102	101	100	99	98	97

ANSWERS TO FORTUNE-TELLER.

1. A life full of changes—die rich.
2. Early marriage and prosperous.
3. Many lovers, but die single.
4. A speedy journey of great importance.
5. Become rich through a legacy.
6. Hours of pleasure, years of care.
7. Your present lover is false.
8. You will marry your present choice.
9. Wed thrice, and die in widowhood.
10. You will travel over land and sea.
11. If not already wed, you never will be.
12. Gaming will be your ruin.
13. You will be very happy in marriage.
14. You will change your love soon.
15. A long life and prosperous.
16. A rival will cause you tears.
17. Beware of a false friend.
18. Fate decrees you two partners.
19. A large family of prosperous children.
20. You will not wed your present lover.
21. You will soon fall desperately in love.
22. You will soon be in mourning.
23. You will gain an estate by industry.
24. You will better yourself by marriage.
25. You will soon lose by fraud.
26. You will marry an ill-tempered person.
27. A sudden rise attends you.
28. You will see an absent lover.
29. Many enemies, but finally triumph.

30. A bad partner, but happy reformation.
31. A speedy proposal of marriage.
32. A present, and a new lover.
33. Invitation to a gay party.
34. A serious quarrel.
35. A disgraceful intrigue.
36. A run of ill luck.
37. Gifts of money.
38. A good partner in marriage.
39. You will become rich.
40. Money through love.
41. Cash by trade.
42. A long journey.
43. Important news soon.
44. Mind what you say to a lover.
45. A present from a distance.
46. A dispute with one you love.
47. Visit from a distant friend.
48. A law suit.
49. Advancement in life.
50. Love at first sight.
51. A prize worth having.
52. Wealth, dignity, honour.
53. Visit to a foreign land.
54. Profit by industry.
55. A multitude of cards.
56. Preferment through a friend.
57. Second partner better than first.
58. Surmount many difficulties.
59. A false friend.
60. A pleasing surprise.
61. A change in your affairs.

62. A ramble by moonlight.
63. Injured by scandal.
64. Unpleasant tidings.
65. Great loss and disappointment.
66. About to attend a christening.
67. Change of situation.
68. A handsome present soon.
69. An invitation to a marriage.
70. News from sea.
71. Happiness or marriage.
72. Pleasant intelligence from abroad.
73. An agreeable partner.
74. You are in love, though you won't allow it.
75. A quarrel with your intended.
76. Disappointment in love.
77. You will fall in love with one who is already engaged.
78. You will heir an estate shortly.
79. An unexpected death.
80. You meditate an elopement.
81. A dangerous illness.
82. Crosses and disappointments await you.
83. You have three strings to your bow.
84. You long to be married.
85. Your intended is in the sere and yellow leaf.
86. A lap full of money and a lap full of children.
87. You will marry a widow or widower.
88. You will have few friends.
89. You will be married this year.
90. You will be apt to break your promise.
91. Marry in haste and repent at leisure.
92. You are in danger of losing your sweetheart.
93. Beware of changing for the worse.

94. You shall have many offers.
 95. You will be happy if contented.
 96. You will shortly obtain your wishes.
 97. An advantageous bargain.
 98. You will see your intended next Sunday for the first time.
 99. Others will covet your good luck.
 100. Travel in a foreign land.
 101. Venture freely and you will certainly gain.
 102. Your present speculations will succeed.
 103. You love one who does not love you.
 104. Wealth from a quarter you little suspect.
 105. You will obtain your wishes through a friend.
 106. A fortune is in store for you—persevere.
 107. Alter your intention ; you cannot succeed.
 108. Remain at home for the present.
 109. Ill luck awaits you.
 110. Prepare for a journey.
 111. You will succeed according to your wishes.
 112. Beware of enemies who seek to do you harm.
 113. Misfortune at first, but comfort and happiness after.
 114. Prosperity in all your undertakings.
 115. Rely not on one who pretends to be your friend.
 116. Change your situation and you will do better.
 117. It will be difficult for you to get a partner.
 118. Your lover is whimsical and changeable.
 119. You will meet with sorrow and trouble.
 120. Your lover wishes to be yours this moment.
 121. You will gain nothing by marriage.
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THE MAGIC OF THE ANCIENTS.

As a fitting close to the Book of Games, I purpose telling my readers something of the magic practised by the men of the old time. It is scarcely worth while to say, however, that the ignorance of the people greatly assisted the professors of the art which exercised so great an influence, and that learning was sometimes closely allied to jugglery. Volumes upon volumes have been written by learned men in the endeavour to explain the mysteries that were once the property of philosophers, enthusiasts, and priests. Heavy treatises have been penned in the attempt to tear away the veil from Egyptian superstitions, Greek oracles, and Arabian necromancy; and, even in modern times, there have not been wanting writers who have presumptuously explained the appearance of Samuel to Saul at Endor, by referring the whole story, as it appears in Scripture, to the usual trickery and imposition practised by the witches or cunning women who lived on the credulity of their Hebrew countrymen. It is not my intention to break a lance with any of these great speculators; but I may, nevertheless, take advantage of their researches in what I shall have to say upon the subject of Ancient Magic.

And first as to the name. The magi or magicians are believed to have been a religious sect living in Persia, in those distant days when Persia could boast of philosophers and mathematicians. The chief article of their faith was the existence of two principles, which governed all the actions of mankind, one the cause of all good and

the other of all evil. They abhorred the adoration of images, and worshipped fire as the brightest and truest symbol of God. Fire-worshippers still exist in the East, who watch the sacred flame with unremitting care and never suffer it to expire. The rather romantic idea of a nation of fire-worshippers has been taken advantage of by Thomas Moore in one of his most celebrated poems. Zoroaster, the philosopher, who is said to have been contemporary with Abraham, is supposed to have been not only the father of the magi, but also their sponsor, his own surname having been Mog, whence magus, magi. Some writers, however, claim a still greater antiquity for the magi, and consider that Zoroaster was merely the restorer and improver of the Persian philosophy, the magi being also claimed for the Chaldeans, who are said to have initiated their neighbours, the Persians, into the mysteries of their religious profession.

Thus, we see that the word magic had once attached to it a very harmless and innocent meaning, being simply the study of wisdom. But in course of time the magi, presuming on their superior knowledge, began to practise sorceries, divination, and various arts which attracted the ignorant and gave them power over the superstitious. These latter have lived in all ages, and it is a very doubtful matter whether the believers in charms, oracles, and mythological fables, were one whit the weaker or more to be despised than those among us now who put faith in the modern charlatanries of mesmerism, table-rapping, and the so-called spiritual manifestations. Thus it was that the employment of various kinds of diableries, pretended visions, predictions of future events, extraordinary remedies for disease, pompous and imposing ceremonies, calculated to blind and captivate the minds of the ignorant, caused the magi to fall into bad repute, and finally made magician, cheat, and charlatan convertible terms. Thus it was that judicial astrology,—which was indeed the unworthy parent of the sublime science of astronomy,—came to be confounded with trickery and fraud.

But out of the studies and practices of the magi grew various useful and amusing experiments. Among these was the application of natural causes to passive subjects,—experiments in natural philosophy, electricity, optics, magnetism, and so forth,—which we designate by the term, natural magic. In spite of the many tricks and cheats put upon the senses of their votaries, it is doubtless true that the magicians of old employed their knowledge of the various powers of nature in the production of many phenomena which partook certainly of a miraculous character, at least in the minds of the simple. Equally true is it that to the researches after gold of the alchemists and Rosicrusians we owe many discoveries in chemistry and the arts. By virtue of their knowledge of natural magic, which was nothing but an acquaintance with a few simples and minerals, the Chaldeans believed they could cure disease.

There was also another kind of magic, called celestial magic, which was a sort of judiciary astrology, which taught a belief in the agency of good and bad spirits, guardian angels, the dominion and influence of the planets over the fortunes of mankind, and various other absurd notions, not yet altogether eradicated. In proof of which latter assertion, I may observe that Zadkiel's Prophetic Almanack, which pretends to cast nativities and foretell future events, gives lists of lucky and unlucky days, and undertakes to advise mankind generally upon all worldly and heavenly matters, finds no fewer than sixty-two thousand fools for purchasers in this year of grace one thousand eight hundred and fifty eight.

Conjoined with these, and practised equally by the Egyptians and all the nations of the East, was the *Gnostic* or *Superstitious Magic* mentioned in Scripture. It consisted of the invocation of devils and a firm belief in demonology. Earth, air, fire, and water had each their legions of demons; gnomes had possession of the earth, sulphides of the air, undines of the water, and salamanders of the fire. Many pretty stories have been born

of these poetic superstitions. All diseases were in the early days of magic ascribed to the direct agency of devils. This doctrine, with many other impious practices, was transmitted by Pythagoras and his followers to Greece, whence it travelled, naturally, to Rome, and finally made the grand tour of Europe. Lamentable instances of the power of this base and degrading superstition, pervading alike the minds of gentle and simple, are seen in the belief in witchcraft that in the sixteenth and seventeenth centuries made the circuit of the world. The professors of this kind of magic invented nymphs and fairies for the woods and streams, and boasted of being able to cure all manner of diseases by songs and incantations, magical charms, and strange music. Certain words and sounds were believed by the vulgar to act as counter-charms against evil demons, and the Abracadabra, written upon parchment, in a certain pyramidal form, and worn next the heart, was considered as a never-failing remedy for ague, fever, love-sickness, and grief. Other words, alike destitute of meaning, in various languages, were used as occasion required; and we are informed by Cornelius Agrippa, "doctor, knight, and physician," who lived in the fifteenth and sixteenth centuries,—that in his time the words used by those who were in league with the Evil One and wished to invoke his sable majesty were,—*dies, mies, jesquet, benedofet, dourima, enitemaus*. A relic of these superstitious practices has come down to us, and is still practised in Ireland and the North of England. It consists of tying a Bible or Testament, or sometimes only a text from one of the Gospels, generally St. John, round the neck of a sick person as a charm to banish disease.

These magicians were the forefathers of the vagabonds we sometimes read of in the newspapers, who impose upon credulous servant maids and other ignorant persons, and are not to be confounded with the gypsies, who boast a direct descent from the ancient Egyptian sorcerers, and who also profess to charm away

diseases and foretell future events. Their doings in these respects now-a-days are, however, confined to the uttering a few words of gibberish over a wart or bunion, which is to be anointed with fasting spittle for nineteen successive mornings, and the telling of such "fortunes" as may be foretold easily and at once from the appearance of the lovesick boys and girls who commonly seek their spurious aid.

We are all acquainted with the Egyptian magicians who vainly opposed their resources of the art to the miracles of Moses. We are told indeed that when Aaron cast down his rod and it became a serpent, they "did cast down every man his rod, and they became serpents,"—a phenomenon that can only be explained by recourse to the well-known ability of the Easterns to handle serpents without fear and the exercise of a little sleight of hand, in substituting serpents for rods. But their art could carry them no farther; for when Moses produced lice from the dust of the earth, they were compelled to own their lack of skill, and the divine agency by which the patriarch worked his miracles. It is not necessary to dwell upon the story of Saul and the witch of Endor, which may or may not have been the work of magic; nor the sudden and miraculous destruction of the army of Brennus the Gaul, which has likewise been attributed to the interposition of the evil spirit in the power of the magician. Both events may have resulted from natural causes and both may be simply legendary; but both are recorded by writers of undoubted veracity. The learned Bishop Warburton, in a long and somewhat tedious essay, offers an explanation of that historical puzzle the oracle of Delphi, which he says, in short, was a mere matter of echoes produced within the caverns of an immense rock. Instances of the credulity of the ancients and the cunning of those who practised on their organs of veneration and wonder, abound in the writings of numerous authors. It is only necessary to open the pages of Herodotus, at almost any place, to find the "father of history" in the middle of a fable, magic story, wonderful

battle, or entrancing love adventure. So also of other writers Philostratus in his life of Apollonius Tyanæus, tells us that a "laughing demoniac" was cured at Athens by that wonderful magician, who ejected the evil spirits from the man by threats and the power of eloquence. As the demon left the body of his victim, a statue that stood under the porch when the cure was effected was violently thrown to the ground and destroyed; and this without any visible agency. Again, this same Apollonius the magician cured the plague in the city of Ephesus by stoning an old ragged beggar to death! This beggar was said by the magician to be the embodied incarnation of the plague, an assertion he proved by the demon within the man changing himself to a shaggy dog! Viewed by the light of modern knowledge these feats of magic dwindle down to mere tricks performed by natural means; for what could be easier than to produce a "laughing demoniac" in the person of a friend of the magician, to throw down a statue prepared to topple over at the slightest push, or to declare that the spirit of the miserable beggar who was so cruelly stoned to death had passed into the body of a poor dog that happened to be attracted by the crowd attending the cruel spectacle? We are not so much surprised that a shrewd and crafty charlatan like Apollonius could impose upon a Greek mob and incite them to stone a man to death, knowing what we know of English mobs under similar circumstances in past times, with a poor old woman before them who was popularly known in the neighbourhood as a witch; but it does astonish us that a grave and learned man like Philostratus, the author of the intellectual system, could be credulous enough to believe such wretched fables, and weak enough to give them the authority of his name. Of like absurdities there are numerous relations by old authors. Magic and divination were practised by the priests of Athens, Rome, and other celebrated ancient cities. It would fill a volume to merely recite a tithe of them. But that any supernatural means were used in the production of the phenomena that startled the minds of the ignorant in those days

is altogether opposed to belief and the known laws of nature. Alchemists (chemists, in the true sense of the term), philosophers, students of natural science, and juggling priests made it their business to confound their followers with mysterious (because unknown) effects from non-apparent causes, in order to obtain the reputation of being learned and superior men. Friar Bacon in the 13th century wrote a book to prove that no such thing as magic existed; but a belief in the false is always more attractive to the minds of the vulgar than a search after truth, and thus the absurd sacrifices and other ridiculous observances of the old magicians have survived the ignorance that gave them birth, and exist, even in the present generation, in such nonsensical forms as nailing a horse-shoe over the doorway for protection against witchcraft, throwing a pinch of salt over the left shoulder for luck: looking at the moon through a window, bowing to the new moon for good fortune; never passing under a ladder or beginning a journey or task on Friday, with various other harmless superstitions practised in different parts of the world.

Then the magicians of old made good (or bad) and curious uses of figures. Indeed a book might be written on the magic of figures alone. Just to refer to one out of many, there was the magic square in which figures from 1 to 25 were arranged in such order that add them up in any direction the sum of the five numbers would be the same. Thus—

THE NATURAL SQUARE

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

When the figures
were transposed be-
came

THE MAGIC SQUARE.

16	14	8	2	25
3	22	20	11	9
15	6	4	23	17
24	18	12	10	1
7	5	21	19	13

In this it will be found that if we count in horizontal, vertical, or triangular lines the sum of all the figures will be 65. Such toys were used as charms or talismans; and when, in a later age cards were invented, figures were used in conjunction with them with considerable effect. Cornelius Agrippa, Emanuel Moschopulas, a Greek author, M. Fenicle, M. Poignard of Brussels, M. de la Hire, and others have written elaborate treatises on the magic of numbers, giving the squares of 3, for instance, to the planet Saturn, 4 to Jupiter, 5 to Mars, 6 to the Sun, 7 to Venus, 8 to Mercury, 9 to the Moon, and so on till figures became degraded from their true uses and were made the servants of astrologers, fortune-tellers and others who practised on the credulity of mankind. But the subject is a very wide one, and a book might be written on the doings of the jugglers, conjurers and others who, throwing off the mantle of the magician, astounded their audiences with exhibitions of sleight of hand, automata, and other curious mechanical contrivances.

In our times, the Professors of Magic perform their operations by means of telescope boxes, spring pistols, double bags, mechanical apparatus, or trustworthy confederates. Unlike the necromancers of old, the modern professor claims no particularly intimate acquaintance with the powers of darkness, but boldly avows that his conjurations are produced by ordinary means, and that he cheats our senses with loud-sounding phrases and feats of manual dexterity. Instead of attiring himself in the traditional costume of the ancient enchanter,—flowing robes covered with hieroglyphics and mystical symbols—the modern wizard appears in plain evening costume, well-oiled locks, and a neat moustache. In the place of the uncouth jargon indulged in by the heteroclitical masters of the black art who frightened our forefathers, he treats us to a glib and harmless discourse on modern science, of which he generally knows nothing, and concludes by assuring his audience that he deceives them merely because *his* fingers are quicker than *their* eyes.

It is now pretty well known that the celebrated Gun-trick is performed by means of a plumbago ball which smashes beneath the ramrod; that the Inexhaustible Bottle is a mere pneumatic experiment; that the Rapping Table and the Speaking Bell are simple combinations of clockwork and electricity; that the Vanishing Page who disappears so mysteriously from beneath the giant extinguisher, is a mere matter of music to entertain the audience, words to attract their attention, and a trap-door for the child to slip through at the proper moment; that the Etherealized Youth, who appears to sleep upon the stage while resting his elbow only on a walking-stick, is supported by strong iron wires beneath his clothes; and that all the most puzzling feats of Mystery, marvels of Magic, and wonders of Legerdemain, are produced by ambidexterity and confederacy. The professional wizard's Legerdemain is as nothing, however, to the sleight of hand performed by thousands of men, women, and children, in the pursuit of the trades by which they earn their daily bread. Marvels and Mysteries are not confined to the platform of the showman, and in this hard matter-of-fact nineteenth century we have carried imagination and poetry into the workshop, and realized greater wonders than were ever dreamed of by the wizards of old romance. The sorcerers of the "Arabian Nights' Entertainments" never dreamed of such marvels as modern times have produced. Why, then, need we wonder, much less lament, over the lost arts of the Egyptians and Chaldeans? Why need we seek to discover the dark secrets of the Rosicrusians, since, if we are not actual alchemists, the magi of science can change all they touch into gold?

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